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VICTORIA DE LOS ANGELES



ROBERT MORRIS, Baritone
"Ahtootoe"



LOIS ALBRIGHT
Director and Composer



CHARLES CURTIS, Tenor
"The Spider"



CHARLOTTE MILLER, Soprano
"Polenema"



MICHAEL MASSA, Bass
"Kocheenwah"



KATHRYN GEORGE, Soprano
"Piyumsie"



RICHARD PARK, Bass-Baritone
"Sahuh"

1955-'56

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of

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by

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SIBELIUS AT 90

An intimate glimpse of the Eminent Finnish composer is provided by his son-in-law, the conductor Jussi Jalas

By FRANK MILBURN, JR.

JEAN SIBELIUS became 90 years old on Dec. 8. In order to handle all of the thousands of congratulatory messages and the many gifts, among them his beloved cigars, a special bureau was opened in Helsinki. Finland's president spoke on the greatness of the composer, and orchestras throughout the world gave performances of his music.

But Sibelius himself celebrated his birthday as he has often done before—with his wife and children and their children and in the privacy of his home, Ainola. Here at this villa and its surroundings, some 40 kilometers distant from Helsinki, the composer has spent the last 51 years of his life in contented seclusion. Many of his greatest works have been created in this unpretentious hillside home, which is protected from the outside world by meadows and woodland.

Thousands of words have been written, pro and con, about the man who has been termed the greatest symphonic composer since Beethoven. But it is enough to say that his symphonies, many of his tone poems, and his violin concerto have a permanent place in the present-day concert repertory, and that his work has stimulated countless music-lovers in the past and present, as it will no doubt continue to do in the future. It need only be added that during this season some four hundred of the world's orchestras are giving special performances of his works in honor of his 90th birthday.

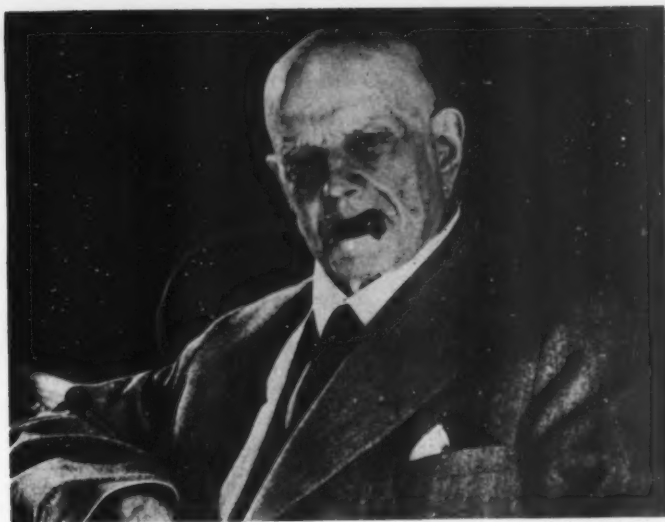
Jussi Jalas, the composer's son-in-law, is presently in the United States. A conductor at the Finnish opera and director of the orchestra and conducting class at the Sibelius Academy, he has been invited to lead many of the country's orchestras in connection with the international Sibelius festival. When interviewed the morning after his successful New York concert (see page 26), Mr. Jalas generously offered information about Sibelius, not only as a composer but also as a patriot and as a man.

"I met Sibelius when I was 15, a student at the Helsinki Conservatory. His daughter Margareta, who later became my wife, had invited a group of students to visit her father at Ainola." Though understandably nervous at the thought of meeting the famous composer, young Jalas was quickly relieved when Sibelius told him that he was a friend of the boy's father and grandfather.

"It is really quite astonishing when meeting somebody how his first task always seems to be to try to make everyone feel at ease. When the Helsinki City Symphony was once visiting him, he had something personal and worthwhile to say to all the members. The young timpanist was very solemn when he shook the maestro's hand.

"The kettle drums are a very difficult instrument to play," Sibelius said to him. "You must be extremely musical." I sincerely believe that from that moment the young man became an even better musician and received above all a good measure of confidence for the rest of his life."

Three studies of Sibelius—enjoying one of his beloved cigars, at his piano, and at work



Wide World Photo



This confidence Sibelius also instilled in his children.

"My wife once told me," Mr. Jalas relates, "that when she was a little girl she once asked her father what there was behind the stars.

"There is heaven," was her father's answer. "But what is behind heaven?" asked the child, somewhat bewildered and afraid of the greatness of the universe.

"Behind that heaven," Sibelius replied, "there is a big wall with a door in it. When you open that door you can see your papa sitting there and smoking a big cigar."

"My wife told me," Mr. Jalas continued, "that she was never again afraid of the universe, and the stars were her best friends during her childhood."

Sibelius' kindness can also place him in rather embarrassing situations. When he was in the

United States in 1914 to conduct his music at the festival sponsored by Carl Stoeckel in Norfolk, Mass., he stayed at Mr. and Mrs. Stoeckel's home. The couple had no children, and in order not to hurt their feelings, Sibelius told them that he had no children either. But later, in a moment of forgetfulness, he mentioned his eldest daughter. Presumably, there were slight difficulties when he explained that he was the father of five daughters.

The great mystery of Sibelius' career, is, of course, why he has been silent, musically speaking, for more than a quarter of a century. There have been rumors of an eighth and even a ninth symphony, but Sibelius himself has nothing to say about the subject.

Mr. Jalas, who has probably been asked about his father-in-law's eighth symphony more than

(Continued on page 12)

MUSICAL AMERICA

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THE STAFF OF
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WISHES ITS READERS A
MERRY CHRISTMAS
AND A
HAPPY NEW YEAR

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NBC Opera Takes to the Road

THE formation of the NBC Opera Company to tour America in performances of opera in English is one of the most important developments of recent years in the rapidly accelerating interest in the lyric theater in this country. (See story on page 6.)

The touring organization, which, according to the announcement of Brig. Gen. David Sarnoff will augment the seven-year-old NBC Television Opera Theater, is the logical and overdue next step for the highly successful TV operation, and one can only wonder why somebody didn't think of it before.

Young though it is, the NBC TV Opera undoubtedly has played to a far bigger aggregate audience than any other opera company in history (an audience, that is, by which its performances are both seen and heard). That that audience has liked what it has seen and heard is amply attested by the fact that the National Broadcasting Company has maintained the project season after season, expanded its activities and its budget, and is now prepared to extend its activities further with in-person appearances in addition to the televised ones.

This is a richly deserved tribute to the production genius and the sure touch on the public pulse of Samuel Chotzinoff, the producer, and Peter Herman Adler, the music and artistic director. They have proved that Americans by the millions, like people everywhere, enjoy opera if it is presented to them

in a form understandable to them and within their cultural orientation. To the NBC directors, this has meant texts in the English language, clearly and colloquially enunciated; intelligent casting with an eye to realism and beauty as well as to musical quality; a contemporary, naturalistic style of acting acceptable to modern audiences; and judicious exploitation of the mobility, detail and atmospheric effects made possible by the television camera.

They also have been refreshingly vital in the matter of repertoire. They have dutifully presented a fair share of old favorites in the operatic cupboard, but they also have revived neglected works like Tchaikovsky's "Pique Dame", Verdi's "Macbeth" and Puccini's tryp-tich, and have brought forth new works by contemporary composers such as Foss's "Griff-felkin", Menotti's "Amahl", Britten's "Billy Budd" and Martinu's "The Marriage". Although the first two operas announced for the touring company are "Madame Butterfly" and "The Marriage of Figaro", new and less familiar operas also are expected to figure in future plans.

ALL who are interested in opera in America can only wish the new company bon voyage and thank its sponsors for another major contribution to the musical life of the nation. With time, it may rival the eminence of the erstwhile NBC Symphony.

Russians, Music, and Us

NOW that the distinguished Russians, Emil Gilels, the pianist, and David Oistrakh, the violinist, have been here and created such a stir as has not been seen since the first emergence of the young Menuhin, we have a thing or two to think about. The great anticipatory excitement over their coming and the sensational character of their reception was natural, not only because they provided the first peek behind the musical iron curtain in over 30 years, but because their artistic reputations had preceded them via phonograph records and because, when they finally arrived, they turned out to be as good as advertised, if not better.

Admiration for these men as artists was universal, and, in the words of one manager, their appearance here was "the biggest shot in the arm the concert business has had in many years", which may be ironical from the Soviet point of view. But it also was a masterful piece of diplomacy on the part of the Soviet Union. Not that any Americans probably left the concert hall converted to Bolshevism; but they did come in personal contact with

one reality of contemporary Russian life—the clear fact that, however else they pervert social and cultural values, the Russians love and respect great music, even as you and I; that they maintain musical standards in the highest western sense and turn out master musicians to prove it. This helps to rehumanize them in our eyes, and we reflect that the Russians are just people like ourselves after all—as we said, a masterful diplomatic stroke.

VERY well. But what are we doing diplomatically along these lines at the moment? The Russians invited our touring production of "Porgy and Bess", which has been fantastically popular throughout Western Europe, to appear in Moscow and elsewhere in the Soviet Union. Our State Department would not support the project, calling it politically inept at this time. The company decided to go on its own and the Russians promptly announced that they would gladly underwrite the tour. Thus the propaganda value of the visit was destroyed and the Russians turned the whole incident to their own account. Voila!



On The
Front Cover
•
VICTORIA
DE LOS ANGELES

VICTORIA de los Angeles, the world-famous Spanish soprano, returns to the United States soon after the New Year. Since her performances at the Metropolitan Opera last spring, the soprano has sung in her native Barcelona, in Buenos Aires, Paris, London, Rio de Janeiro, and in Italy, Belgium, Holland, Germany, and Switzerland.

In 1947 after Miss de los Angeles won the International Contest for Musical Performers in Geneva, word of an extraordinary voice began to be heard across the Atlantic. The soprano's United States debut at Carnegie Hall in November of 1950 was sold out as were two additional concerts in the same auditorium that season. Her debut with the Metropolitan Opera came on March 17, 1951, in "Faust". In addition to the Metropolitan, Miss de los Angeles is a leading performer at La Scala, Covent Garden, the Paris Opera, and the Teatro Colón, and she has been established by critical and audience acclaim on four continents as one of the reigning artists of our time.

The soprano can be heard on many recordings that include performances of her most noted operatic characterizations—Marguerite, in "Faust"; Nedda, in "Pagliacci"; and the title role of "Madama Butterfly". Also available are her recordings of Spanish songs.

MUSICAL AMERICA



Above: Rolf Liebermann (left) and Robert Whitney. Opposite: In "The School for Wives" — Charme Riesley, William Pickett, Audrey Nossaman, Monas Harlan, Richard Dales, Robert Fischer

Liebermann Opera Based On Moliere Play Has Premiere in Louisville

By EVERETT HELM



Courier Journal and Louisville Times Photos

ROLF Liebermann, Swiss composer, is the fourth to receive an opera commission under the Louisville Orchestra Commissioning Project, financed by a grant from the Rockefeller Foundation. The premiere of his opera "The School for Wives", in Louisville on Dec. 3, had a success that showed a good many things.

In the first place it indicated that Liebermann's command of English is practically perfect. There are no false accents in the setting of the text, as is sometimes the case when foreigners come to grips with the English language. Indeed, the prosody is excellent and often imaginative.

More important, however, "The School for Wives" proves that it is still possible to write thoroughly contemporary music in a tonal idiom. For the past 15 years Liebermann has been a more or less strict 12-tone composer. This, however, is his first piece in many years in which 12-tone technique is entirely absent. The work is no less modern because of this defection; on the contrary it is decidedly contemporary in spirit. The harmony, which alternates between dissonant and consonant, is always given a twist; and the rhythm, which employs frequent changes of meter, endows the score with a remarkable vitality.

This change of style on Liebermann's part is, of course, anything but arbitrary; it is directly related to the subject matter with which he is here concerned. "The School for Wives" is based on Moliere's play "L'Ecole des Femmes", and it is scarcely conceivable that this work could have been composed as successfully in the 12-tone idiom. The librettist, Heinrich Strobel, has preserved the framework of Moliere's comedy while adding certain

touches of his own. He introduces, for example, the character Poquelin, who is in effect Moliere's alter ego. As the opera opens, Poquelin is seated at one side of the stage in a chair bearing the inscription "Moliere", and during much of the piece he observes and comments on his own play. From time to time, however, he doffs his wig to take over the role of a servant. One of Strobel's happiest inspirations is a quotation from Beaumarchais with which the opera ends: "Voulez-vous donner de l'esprit à une sotte? Enfermez-la!" ("If you want to make a foolish woman resourceful, lock her up!"), to which Liebermann has written a most effective fugato.

This single pungent line contains the gist of the entire opera. The familiar story has to do with the machinations of the wealthy and vain Arnolphe to get and keep a wife who would under all circumstances remain faithful to him. With this in mind he finds a simple country girl, Agnes, whom he rears in a convent. When Arnolphe considers her ripe for marriage, he brings her to his home, where she meets and falls in love with the young and handsome Horace. Not realizing that the tyrant who keeps Agnes under lock and key is Arnolphe, Horace confides in him and asks assistance in winning Agnes. This confidence sets off a series of schemes and counterschemes, standard ingredients of classical comic opera, and all ends well for the young lovers.

The scurvy wit of the Moliere original has been ably captured by Strobel, whose libretto was in German. The English adaptation by Elisabeth Montagu is superbly done. Liebermann's music preserves a characteristic lightness of touch without once becoming trivial. To begin with, the orchestra is a relatively small one (single woodwinds, two horns, trum-

pet, two trombones, harpsichord, and strings), and the orchestration is skillful to a degree. There is no seeking after color for its own sake, yet the contrapuntally-conceived texture scintillates with color that evolves naturally. The voices can be heard above the orchestra at all times. The vocal writing itself is expert and in the best sense of the word effective. There are real melodies in the score, recalling the finest traditions of operatic writing, and many of them are of great beauty. At one point Liebermann introduces the English folksong "Amo, amas", a passage that stopped the show in Louisville.

The formal structure is remarkably clear. The entire opera is cast in rondo form, and the same formal principle is employed for many of the individual numbers. Arias and ensemble numbers are connected by melodic recitatives and arioso passages to produce a work that gives the impression of being conceived in one long phrase.

The performance which this opera received at its Louisville premiere left little to be desired. The young singers, all of them local, seemed delighted with what they had to do and gave their best. Audrey Nossaman was superb as Agnes, combining vocal skill with impeccable musicianship. Robert Fischer, as Poquelin; William Pickett, as Arnolphe; and Monas Harlan, as Horace, give excellent accounting of themselves. But the highest praise goes to Moritz Bomhard, in his dual capacity of conductor and stage director. He led the Louisville Orchestra with a fine hand and with complete authority, achieving an excellent balance and remarkable precision. As stage director, he worked a miracle in recreating the Moliere atmosphere with a cast that had never seen a play of Moliere's on the stage.

San Francisco

UNDER the direction of Enrique Jorda, the San Francisco Symphony began its 44th season on Thanksgiving night. Opening the program with a spirited performance of the National Anthem that was followed by the Overture to "Fidelio" (in commemoration of the reopening of the Vienna Opera House), Mr. Jorda then gave a brilliant and lyrical reading of Schumann's Symphony No. 3.

A strengthening of the personnel in hitherto weak sections and a new stage arrangement (an adjustable, sloping ceiling has been installed) added brilliance and depth to the orchestral tone.

The first performance in this city of Villa-Lobos' "The Origin of the River Amazon" revealed the work's dramatic, atmospheric, and exotic character. Atmosphere also characterized the performance of Mendelssohn's "A Midsummer Night's Dream" Suite, in which

San Francisco Symphony Displays Improved Tone as Season Opens

Mr. Jorda stressed new aspects of the work by interesting accents and varied instrumental contrasts.

Expanding its activities due to a Foundation gift, the Little Symphony, under Gregory Millar, opened its San Francisco series in the Veterans' Auditorium with a program of delightful novelties—William Boyce's Symphony No. 5; Haydn's Sonfonia Concertante, Op. 84; Leland Smith's Symphony No. 1; Stravinsky's "Pulcinella"; and William Schuman's Symphony for Strings (1943). Soloists in the Haydn were Nathan Rubin, violin; Jean McGuire, cello; Raymond Duste, oboe; and Raymond Ojeda, bassoon.

It is interesting to note that the

personnel manager of the Little Symphony is Edward Haug, son of the retiring personnel manager of the San Francisco Symphony.

Jennie Tourel gave a magnificent performance in her recital at the Veterans' Auditorium, under the management of Spencer Barefoot. Allen Rogers was the worthy accompanist.

Mischa Elman presented an Opera House recital for the California Civic Music and Arts Foundation Series subscribers. Though his performance was filled with musical idiosyncrasies and debatable rubatos, he displayed his familiar glorious tone, his technical wizardry and facility. Joseph Seiger was the phenomenally successful ac-

companion for the violinist.

Appearing in the Marines' Memorial Theater, Merce Cunningham and his group, with John Cage as musical director, presented some strikingly effective, modern dancing. The marvelous balance and precision of the group was conspicuous. Startling best describes "Intersection for Magnetic Tape", performed with eight machines and as many speakers.

California musicians have been in the spotlight in the small recital halls. Dorothy Simpson Smith, Gilbert Boyle, and Jules Haywood, pianists; Carole Larsen, soprano, with Don Jones, as her accompanist; and James Standard, bass-baritone, were well received. At the Veterans' Auditorium on Nov. 30 Marcus Gordon, pianist, was successful in a novel program that included Playford-Holst's "The Dancing Master" Suite, Milhaud's "Caramel Mou (Shimmy)", and de Menasse's "Five Fingerprints."

—MARJORY M. FISHER

Iturbis Sign with NAC; Other Artists and Groups Engaged

Luben Vichey, president of National Artists Corporation, has announced the signing of Jose Iturbis, internationally known pianist, and his sister, Amparo, for concert appearances as both soloists and as duo-pianists.

Mr. Vichey also announced that he had signed Robert Mueller and Cor de Groot, pianists; the Men of Song, male quartet; and the Alard String Quartet.

Mr. Mueller has appeared with symphony orchestras in a tour of the United States since his 1952 New York Town Hall debut. Mr. de Groot, Dutch pianist and composer, has played regularly with the Amsterdam Concertgebouw and other orchestras in Holland, since 1934. He received first prize at an International Pianists'

Competition in Vienna, has toured Europe and the Dutch East Indies, and has made recordings.

The Men of Song include John Campbell and Carl Honzak, tenors; Thomas Head, baritone; and Bruce Carithers, bass-baritone. The ensemble has made concert, radio, and TV appearances, and are currently recording for RCA Victor and Columbia Records.

The Alard Quartet, the first string ensemble to have won a National Federation of Music Clubs Young Artist Award, was founded in 1953. Its members are Seymour Wakschal and Donald Hopkins, violins; Arnold Magnes, viola; and George Sicre, cello. The members form the resident quartet at the University of Texas in Austin.



Jose and Amparo
Iturbis

Artists and Ensembles With Columbia

Columbia Artists have signed the Berlin Philharmonic, conducted by Herbert von Karajan; the Scarlatti Orchestra, directed by Franco Caracciolo; Koester and Stahl, dance team; and Wolfgang Schneiderhan, violinist, all under the personal direction of Andre Mertens.

Other additions are Lorenzo Alvary, bass; Gerard Souzay, baritone; and Gloria Lind, soprano.

The Berlin Philharmonic will make a more extensive North American tour than in 1955.

The Scarlatti Orchestra, of Naples, is the first Italian orchestra to tour North America in recent years. They record for Angel Records. Vera Franceschi will be soloist in all appearances.

Koester and Stahl, principal dancers of the Berlin Municipal Opera, recently gave 18 performances in Moscow.

Mr. Schneiderhan, Viennese violinist, will make his first North American tour during the 1956-57 season. He has appeared in recital, with orchestras as soloist, and at international music festivals in Europe, including the Lucerne Festival last August. He is the husband of Irmgard Seefried, operatic and concert soprano.

Mr. Alvary, who has sung with the Metropolitan, San Francisco, and other opera companies in this country and abroad, also has appeared in recitals, radio and television work, and as an orchestral soloist under Toscanini, Bruno Walter, and other conductors. He has made RCA Victor and Columbia records.

Gerard Souzay, young French singer, has appeared with major European orchestras and at music festi-

vals. He has toured North and South America and is scheduled for an Australian concert tour in 1957. He was awarded the International Grand Prix du Disque in 1949, and has made London records.

Gloria Lind is a member of the Lyric Theater of Chicago and the New York City Opera, has sung with the Columbia Bel Canto Trio and in many operettas, and has toured South America.

Milanov To Sing Ernani With Metropolitan Opera

Zinka Milanov, soprano, has signed a new contract with the Metropolitan Opera for the 1956-57 season. She will appear as Elvira in a new production of Verdi's "Ernani", which has not been heard at the Metropolitan since the 1928-29 season. The Verdi work, to be conducted by Dimitri Mitropoulos, will be next season's first new production, and will be presented during the early weeks.



Brian Sullivan

As contracts were signed for NBC Opera tour: from the left, Samuel Chotzinoff, NBC TV Opera Theater producer; Robert W. Sarnoff, NBC executive vice-president; Herbert O. Fox, Community Concerts managing director; William M. Judd, Columbia Artists vice-president



NBC Forms Touring Opera Unit

Television's first touring opera company was announced by David Sarnoff, chairman of the boards of Radio Corporation of America and the National Broadcasting Company, during the NBC TV Opera Theater presentation of "Madame Butterfly" on Dec. 4 (see page 16).

Sponsored jointly by RCA and NBC, the company will be called the NBC Opera. Its first tour will begin in the fall of 1956 and will continue for at least eight weeks. Mozart's "The Marriage of Figaro" and Puccini's "Madame Butterfly" will be given. It is planned to send the NBC Opera to major cities, as far west as Kansas and into eastern Canada. The operas will be staged by Samuel Chotzinoff, producer, and Peter Herman Adler, music and artistic director, and will be sung in English.

NBC has signed a four-year contract with Arthur Judson, Ruth O'Neill, and William M. Judd, to book the NBC Opera tours. Although the three concert managers head a division of Columbia Artists Management, they signed this contract as individuals. NBC will finance the new opera company, but should the tour involve losses, the three managers will meet them up to \$1,500,000. Losses beyond that will be covered by NBC.

In discussing this outgrowth of the NBC TV Opera Theater, Mr. Sarnoff pointed out that the television group's "presentations have done more than just attract large television audiences. They have also stimulated a demand for opera performances in English in the theaters and concert halls of the nation. This has encouraged us to go forward with the project which I am announcing today to meet the steadily growing public demand."

A message of congratulation and best wishes from Rudolf Bing, general manager of the Metropolitan Opera, was read during the telecast. Mr. Bing commented on the Opera Theater's "trail-blazing performances" and spoke of the new NBC Opera as showing "the usual vision that everyone has come to expect from [NBC]

and should be welcome by anybody who has the development of opera in this country at heart. . . . My colleagues at the Metropolitan and I wish you the best of good fortune in this new, difficult, important and daring enterprise."

The NBC Opera repertory for the second year is expected to include four operas and will be increased each year.

Festival Quartet Plans Announced

The Festival Quartet, comprising Victor Babin, pianist; Szymon Goldberg, violinist; William Primrose, violist; and Nikolai Gaudan, cellist, will have a limited availability as a touring ensemble in January and February, 1957. As previously announced, the quartet is under the direction of Columbia Artists Management, and under the personal direction of Frederick C. Schang, of the Coppicus, Schang and Brown Division.

The four artists first played together as a quartet in the summer festivals at Aspen, Colo., where they were also members of the Aspen Institute faculty. Their appearances in early 1957, however, will be their first on tour before the general public. A piano quartet of comparable stature probably has not toured in America since the days of the Bauer Quartet, which included Harold Bauer, Bronislaw Huberman, Lionel Tertis, and Felix Salmond.

When not appearing together, members of the Festival Quartet will be busy with their individual tours, with Mr. Babin being joined as usual by his wife, Vitya Vronsky, for two-piano engagements.

Kentner and Senofsky

Louis Kentner, pianist, and Berl Senofsky, violinist, have signed contracts to perform under the sole management of Columbia Artists Management, Inc., under the personal direction of Kurt Weinholt, for all North American orchestral and recital engagements, including those under the auspices of Community Concerts.

Mr. Kentner, born in Hungary but now a British subject, has played in recitals and as soloist with leading orchestras, and at international music festivals, in Europe. He is a brother-in-law of Yehudi Menuhin. His first North American tour is scheduled for Nov. 1 to Dec. 15, 1956.

Berl Senofsky won this last summer the Queen Elisabeth of Belgium International Music Competition, the first American violinist ever to be awarded the Grand Prize. He then toured Belgium, France, Holland, and Germany, giving recitals and as orchestral soloist. Mr. Senofsky will make his first North American tour during the 1956-57 concert season.

Lord Byron's Love Letter Given by Chicago Opera; Paray Conducts Symphony

By HOWARD TALLEY

THE second of the two Lyric Theater triple bills was given on Nov. 21: a novelty for Chicago, "Lord Byron's Love Letter", with text by Tennessee Williams and music by Raffaello de Banfield; "Cavalleria Rusticana"; and an extra "Merry Widow" ballet performance in place of the scheduled "Revanche".

The "Love Letter" had its premiere last spring in New Orleans, the locale of its setting. Underwritten by the American Opera Society, the names of whose members appeared in an insert within the program, it was produced with a lavishness and an imaginative quality that accounted in no small degree for its success.

The story revolves around a spinster and her grandmother, wasting away in seclusion in an old New Orleans house, supporting themselves by showing, for a pittance, an old love letter written by Lord Byron to the grandmother when a young girl, at the time of their chance meeting at the Acropolis in Athens. A couple from Milwaukee come for the Mardi Gras and call to see the letter. The remembered thrill of the romantic episode is re-enacted in a dissolve to the Acropolis, mimed by Carol Lawrence as the Girl and Kenneth Johnson as Lord Byron.

The roles of the Grandmother and the Spinster were bravely negotiated by Astrid Varnay and Gertrude Ribla, maintaining an ecstatic intensity on the high melodic curves cresting the orchestral ocean of sound. Though it had intimations of the Dawn Music from "Daphnis and Chloe" and of the trio from "Der Rosenkavalier", the music had its own authentic accent, the kind of music that spells Grand Opera. Claramae Turner, as the wife, and Lloyd Harris, as the unromantic husband completed the cast. Young Gerald Ritholz must be commended for his graphic and evocative setting.

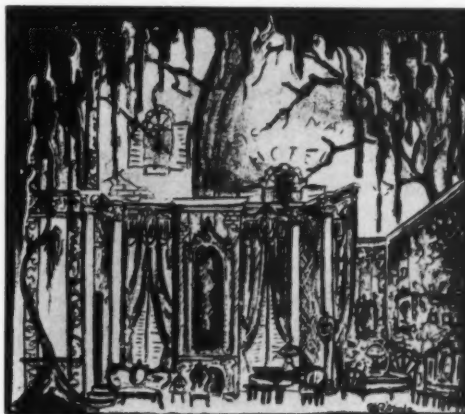
Mascagni's "Cavalleria", though more familiar, was disenchanting by comparison. Ebe Stignani was miscast as Santuzza; Giuseppe Di Stefano's Turridu was easily the best performance vocally; Cesare Bardelli, as Alfio; Mignon Dunn, as Lola; and Eunice Alberts, as Mama Lucia, completed the cast. The chorus was competent but understaffed.

All three units of the triple bill were conducted by Nicola Rescigno.

At the repetition of the bill on Nov. 26, the ballet "Revanche", based on the story of "Il Trovatore" with music from Verdi's score arranged (without singers) by Isaac Van Grove, choreography by Ruth Page, scenery and costumes by Antoni Clave, was presented, though

not for the first time in Chicago. (It was performed, with two-piano accompaniment, at Mandel Hall, the University of Chicago, in 1951.) The principal roles were danced by Alicia Markova, as Leonora; Sonia Arova, as Azucena; Oleg Briansky, as Manrico; and Bentley Stone as the Count di Luna. Verdi's powerful music did not accord well with the stylized balletic

Gerald Ritholz's sketch of his setting for "Lord Byron's Love Letter", given on a bill with "Cavalleria Rusticana" and the "Merry Widow" ballet



movements on stage except in the scene where Leonora is rescued by Manrico from the clutches of the Count.

Perhaps the most delightful surprise of the season was the production of "L'Elisir d'Amore" on Nov. 22, conducted by Tullio Serafin, with the following cast: Nemorino—Leopold Simoneau, Adina—Rosanna Carteri, Belcore—Hugh Thompson, Dulcamara—Nicola Rossi-Lemeni, and Gianetta—Gloria Lind. Mr. Simoneau illustrated a true bel-canto tenor before a rapt audience and stopped the show for several minutes with his aria "Una furtiva lagrima". Miss Carteri, after an indifferent beginning, sang with charm and rhythmical exactitude, but the comedic acting honors went to Mr. Rossi-Lemeni as the quack doctor. He galvanized the performance upon his first appearance in a gaudy carriage drawn by two well-behaved horses. In the repetition on Nov. 30, Mr. Simoneau suffered from an attack of laryngitis, apparent in his lower register, but he manfully carried on so that the show could go on.

A rich and unforgettable musical and dramatic experience was provided by "L'Amore dei tre Re" on Nov. 28. This taut and impassioned music-drama of early Renaissance times drew from the orchestra under the baton of Tullio Serafin its finest performance to date. The imposing figure on stage of Nicola Rossi-Lemeni as the blind king, Archibaldo, dominated the action whenever he was present.

But neither he nor Dorothy Kirsten, as Fiora, could efface memories of Virgilio Lazzari or Mary Garden in these respective roles from the minds of the older operagoers in the audience. Though light for the part, the voice of Carlo Bergonzi, as Avito, was attuned to the lyrical passages in the score but lacked the passionate fervor expected of Fiora's kingly lover. Robert Weede's fine high baritone in the role of Manfredo, earned the greatest applause of the evening. The Voice of Lawrence White in Act II was too far backstage to be audible in the auditorium. Both scenery and staging (by Vladimir Rosing) were in keeping with the high drama of the three kings who loved not wisely but too well.

Paul Paray, conductor of the Detroit Symphony and the second of two guest conductors during Fritz Reiner's absence in Vienna (Carlo Maria Giulini being the first), made his initial appearance with the Chicago Symphony on Nov. 17. The program—Beethoven's "Coriolanus" Overture and "Pastoral" Symphony;

dren on Nov. 18 with highly gratifying results.

The Chicago Business Men's Orchestra gave its first concert this season at Orchestra Hall on Nov. 18. The orchestral highlight was Beethoven's Seventh Symphony, played with unwonted enthusiasm under the strict but sympathetic guidance of Herbert Zipper, its new conductor. Though there was some faulty intonations in the winds, these businessmen sounded anything but tired. Theodore Lettvin, pianist, displayed a quiet mastery in performing the Bach Concerto for Piano and Strings in F minor and the Rachmaninoff Rhapsody on a Theme by Paganini.

At the fall meeting of the Midwest Chapter of the American Musicological Society at Roosevelt University, Rudolph Ganz, pianist, and Ethel Le Berge, soprano, presented two groups of songs by Mr. Ganz and, in closing, selections from Moussorgsky's "Songs and Dances of Death". The ever young Mr. Ganz played three piano solos, one of them his own "Little Sphinx", with his customary élan.

Midwest Music Foundation brought to us "The Little Singers of Paris", directed by Msgr. Fernand Maillet on Nov. 23 at the 8th Street Theater in a program of sacred and secular music ranging from an "Ave Maria" by Mouton to the "White Christmas" by I. Berlin (sic). In the presence of these little ones (a few big ones in the background providing tenor and bass) with their angelic voices ringing out strong and clear, criticism wipes away a furtive tear and confesses itself overcome. A diminutive nine-year-old alto with the strength and quality of a Sophie Braslau melted all present with a Spanish Christmas Carol, "Madre en la Puerta" ("Oh mother, but there is little pity in this world").

Shaw Chorale Heard

The local critics had high words of praise for the Robert Shaw Chorale at Orchestra Hall on Nov. 20 in a program built around two major works, the Bach "Magnificat" and Arthur Honegger's oratorio "King David". They were less kind to Erna Sack, German coloratura soprano, who was last heard here in 1939 in "Lucia di Lammermoor" singing the role in German to the other principals' Italian.

David Oistrakh, the eminent Soviet violinist, gave two concerts at Orchestra Hall on Nov. 28 and 29. This reviewer heard the second program: the Leclair Sonata in D major; the Brahms No. 3, in D minor, Op. 108; and the Prokofiev No. 2, in D major, Op. 94a. With the first down stroke of the bow in the Leclair, strong, confident, serene, the critic could sit back and say "This is it!" Confronted with a restless, shuffling audience Mr. Oistrakh pursued his way through the music unruffled, with inner concentration, most ably assisted by Vladimir Yampolsky at the piano.

Such playing as this musician-violinist demonstrated cannot be described adequately with poor weak words; it bespeaks confidence first, then, clarity in every detail contributing to a grasp of structure, a depth of expression, and untold reserves of power and restraint.

National Association of Concert Managers in Annual Session

At the Monday afternoon session of the National Association of Concert Managers, on Dec. 12, at the St. Moritz Hotel in New York, speakers included Gladys Swarthout, Luben Vichey, Marks Levine, O. O. Bottorff, Harry Zelzer, Marvin McDonald, and Isaac Stern. Roland Chesley, of Utica, N. Y., presided and introduced the speakers and guests.

Miss Swarthout reminded her listeners that she was the fourth of the first members of the American Guild of Musical Artists (the first three being Lawrence Tibbett, Jascha Heifetz, and Efrem Zimbalist). She said that AGMA had been beneficial to both artists and managers in the long run, and that a healthy partnership between musicians and managers was vital to musical life.

She described the tendency of group attractions to overshadow individual artists in recent years as "tragic", asserting that the magic and the excitement of the individual recitalist could never be replaced by group attractions. She warned that a decline in solo engagements could eventually lead to a shortage of artists and the decline of the solo recital. She also urged her hearers to take into account the large expenditure necessary to train a gifted musician and pointed out that even successful recitalists have less than half of their gross earnings left, after all their expenses and investments are taken into account.

With regard to program planning, Miss Swarthout said that her experience during the war years had proved that any type of audience will accept good music, if it is well performed. Artists who played or sang "down" to audiences invariably changed their programs, when they saw what the reaction was. She paid tribute to Marks Levine, as a friend and counselor who had been of inestimable help in building her career.

Mr. Vichey, confessing that he was new to the concert business, stated his belief that what is good for artists is also good for managers. He promised full co-operation to both.

Mr. Levine, looking back from retirement over a career that began in 1922, spoke of some of the major ambitions of his professional life. He had dreamed of booking world tours for artists, a dream that was shattered by revolutions, political upheavals, and world war. He wanted to help to establish fair trade practices and standards of ethics. This, he pointed out, had proved more complicated than he anticipated because "what is fair trade today becomes restraint tomorrow". Changing conditions in the world require changing practices and techniques, though honesty and fair play are constant factors. Mr. Levine said that his desire to help the cause of the young American artist had been shared by all managers and that much had been accomplished. He warned against excess in this direction, however, as preference is next door to exclusion, and boycotting is bad for all artists. In agreement with Miss Swarthout, he declared that the glamor of the concert business is still based upon individual personalities and not upon groups.

Mr. Levine said that he had hoped to see the birth of three organizations, one of national managers, one of local managers, and one of artists. The second two have come into being, but a national managers organization has yet to be. He urged the local managers to act as a body and told them that their influence was still decisive in many matters.

A happy balance between the interests of the artists and of the audi-

ences, the clients, must be reached, argued Mr. Bottorff. He said that the principal reason for the growth of the power of Columbia and NAC had been their increased attention to the clients of music. Mr. Zelzer told of the decisive change to the good in his business which had been effected by getting in contact with organizations wishing to raise money, and interesting them in concerts as a means of doing this. He said that one-third of his business was taken care of in this way and that he was in touch with 80 organizations in the Chicago area.

Mr. Stern urged managers to be more selective in accepting artists to be built up as major attractions. He said that the artist must be aware of the problems of the local manager but that the manager in turn should recognize the artist's role as a servant to his art as well as a professional entertainer.

The Tuesday afternoon session, on Dec. 13, was presided over by Julius Bloom, director of the Brooklyn Academy of Music. Participating in a discussion of whether a code of ethics should be adopted for the concert field as a whole were S. Hurok, F. C. Schang, Kenneth Allen, John Onysko, John Edwards, Jerome S. Zurkow, Frank Andrews, Mrs. Robert Taylor, and A. K. Gee.

The next day a panel discussion on promoting concert courses was conducted by Mr. Chesley.

Mr. and Mrs. Arthur Judson were hosts at a dinner for the members on Tuesday evening, and Mr. and Mrs. Luben Vichey were hosts at another dinner on Wednesday evening.

Officers elected for the coming year include Mr. Chesley, president; Julius Bloom, secretary; and Lillian Powell Bonney, treasurer.

Ballet Theater To Tour Near East

Ballet Theater will make a 21-week tour of Mediterranean and Near Eastern countries, beginning September, 1956, under the auspices of the International Exchange Program of the American National Theater and Academy. This is the first time that a major dance company will be sent to the Near East by ANTA.

The itinerary is expected to include Italy, Yugoslavia, Greece, Turkey,

Lebanon, Syria, Iran, Iraq, Egypt, Israel, Spain, Portugal, and Austria. The troupe will spend the first six weeks in Italy, appearing at nine major cities, and will spend one or two weeks in each of the other countries. Ballet Theater has recently concluded its Central and South American tour, in co-operation with ANTA.

The New Music Quartet will make an extensive tour of North Africa, France, Italy, Spain, and Germany, during the first three months of 1956, with the aid of ANTA. The ensemble, quartet-in-residence of the Aspen Institute in Colorado, will be heard in 45 cities in Europe and Africa, in their first concert tour abroad. The tour will begin in Tunisia on Jan. 9.

Members of the quartet are Broadus Erle and Matthew Raimondi, violins; Walter Trampler, viola; and Aldo Parisot, cello.

Edmund Kurtz Signs with Judson

Edmund Kurtz, cellist, has signed a three-year contract with the Judson, O'Neill and Judd division of Columbia Artists Management. He returns to Europe on Dec. 18 to make a tour of England, Switzerland, Holland, and the Scandinavian countries. He will be heard with orchestras in Zurich, Stockholm, and other cities.

Michael Tree Signed By Wilford Associates

Ronald A. Wilford Associates, Inc., will manage Michael Tree, 20-year-old violinist who made his Carnegie Hall debut last season, for the summer of 1956 and the 1956-57 season. Mr. Tree has studied for the past eight years at the Curtis Institute of Music, where he has been a pupil of Efrem Zimbalist.

Manager Appointed To Buffalo Philharmonic

BUFFALO, N. Y.—Frederick P. Townsend has been named to succeed Irving Deakin as manager of the Buffalo Philharmonic. Mr. Townsend, a Buffalo attorney, is a graduate of Yale University and of the Harvard Law School.

Midwest Sales Manager Named for Angel Records

Roger G. Hall has resigned as assistant manager of the Chicago Symphony in order to accept the position of Midwest sales and promotion manager of Electric & Musical Industries (U. S.) Ltd., as of Jan. 16, 1956. The firm issues Angel Records.

New Artists Added To Barrett List

Several artists, not previously announced, will appear next season under the auspices of the Herbert Barrett management. They include Guio-mar Novaes, pianist; Bidu Sayao and Eva Likova, sopranos; Nicola Rossi-Lemeni, bass; Victor De Sabata; Désiré Defauw, Nicolai Malko, Julius Rudel, Jonathan Sternberg, Oliviero De Fabritiis, Ernesto Barbi, Emil Cooper, and Martin Rich, conductors.

Newly announced special features will include a tour by the American Opera Society, presenting a production of "Dido and Aeneas" with soloists, chorus, and orchestra; a joint recital by Inge Borkh, soprano, and Alexander Welitsch, baritone; and a joint recital by Jacques de Menascé, composer-pianist, and Lillian Fuchs, violinist.

Oistrakh To Perform At Norwegian Festival

The Bergen International Festival of Music, Drama and Folklore will take place May 25 to June 7, 1956. The opening concert, to be given on May 25, by the Bergen Symphony, Carl Garaguly, conductor, will include the first performance of Geirr Tveitt's Concerto for Hardanger Violin and Orchestra, Magne Manheim, soloist, and Grieg's Piano Concerto, with Grant Johannesen, soloist.

The Bergen Symphony will have David Oistrakh as soloist on May 28, in the Tchaikovsky and Khachaturian Violin Concertos; on May 31 the orchestra will be joined by soloists and chorus in a performance of David Monrad Johansen's "Voluspaa".

The BBC Symphony, under the direction of Sir Malcolm Sargent, will give concerts on June 5 and 7. The Reykjavik (Iceland) Men's Choir and the Bergen Chamber Orchestra will give a concert in Bergen Cathedral on May 27. The Little Chamber Orchestra from Portland, Oregon, conducted by Boris Sirpo, will present a concert in the cathedral on June 3.

Grieg's songs and piano works will be performed every day of the festival from May 26 on, at Grieg's home, "Troldhaugen". Grieg's own grand piano will be used.

In addition to two chamber concerts to be given at "Old Bergen" museum, theater performances, and parades and shows by Norwegian folklore groups, there will be performances by groups of folk dancers from the Faroe Islands, England, and Russia.

Mitropoulos Directs Syracuse Symphony

SYRACUSE.—The first concert of the reorganized Syracuse Symphony was presented on Nov. 20, with Dimitri Mitropoulos conducting. The concert, made possible by the aid of a grant from the Music Performance Trust Fund, was presented by the Syracuse Friends of Chamber Music and was heard by some 3,000 persons in Lincoln Auditorium. Louis Krasner, violinist; Claude Bortel, violist; and Analee Camp, cellist, were the soloists in a program that included works by Mozart, Bloch, and Beethoven. —H. P.

Rabinofs To Tour Under ANTA Auspices

Benno Rabinof, violinist, and his wife, Sylvia, pianist, will make a tour this month to Greece, Yugoslavia, Italy, and Spain, in co-operation with the International Exchange Program of American National Theater and Academy. The Rabinofs will start their tour on Dec. 20 in Athens.

National Symphony Books Orchestras

WASHINGTON, D. C.—The National Symphony will present concerts by the Boston Symphony and perhaps the Philadelphia Orchestra as part of its regular subscription series next season.

Ralph Black, manager of the National Symphony, has also expressed the desire to add the Metropolitan Opera and the Royal Danish Ballet to the series, although nothing definite has happened in the case of these attractions.

In previous seasons, the Washington orchestra has presented two series of programs played by itself. The Boston and Philadelphia orchestras have given four- and eight-concert series, respectively, under the local management of the Snow Concert Bureau, directed by Constance Snow.

In the 1956-57 season, the National Symphony will sponsor 15 pairs of concerts, playing ten of them. The Boston Symphony will play one pair, and the Philadelphia Orchestra, if it agrees to the project, will play two.

Other attractions would be added as plans develop.

The Metropolitan Opera, in the last few seasons, has appeared here under the auspices of the Hayes Concert Bureau, headed by Patrick Hayes, which books many of the leading artists into the capital. Mr. Hayes has stated that he has every expectation of continuing to book the Metropolitan appearances.

Mrs. Snow, who previously booked the Philadelphia and Boston orchestras, is retiring, and she co-operated with Mr. Black in the National Symphony project.

Mr. Black believes that his "package" plan will produce larger audiences by presenting major attractions at lower over-all costs and spacing them properly throughout the season. A drive to increase the National Symphony subscriber list would still leave more than 6,000 tickets for individual events available to those who did not want to attend the whole series.

OPERA MAKES FRONT PAGE NEWS

Will Tour U. S., Sing in English

RCA, NBC to Form Opera Troupe

A new opera company to tour the major cities of this country and Eastern Canada will be formed by the Radio Corp. of America and the National Broadcasting Co. as a joint venture next fall, it was announced yesterday by Brig. Gen. David Sarnoff, chairman of the boards of both organizations.

Gen. Sarnoff made the announcement during a telecast of Puccini's "Madam Butterfly" by the NBC-TV Opera Theater on the NBC television network. The new company, which will augment the television company and, like it, restrict all performances to the English language, will tour for a minimum of eight weeks next season.

He said the television company had pioneered opera in English and "stimulated a demand for opera performances in English in the theaters and concert halls of the nation." He said this had "encouraged us" to form the new touring company "to broaden still further the musical horizons of our land."

Rudolf Bing, general manager of the Metropolitan Opera, sent Gen. Sarnoff a message wishing the new company success. "The plan itself shows the usual vision that every one has come to expect from you and should be welcomed by anybody who has the development of opera in this country at heart," Mr. Bing wrote. "Any success in the field of opera is of benefit to all of us in this field. My colleagues and I wish you the best of good fortune in this new, difficult, im-



Elaine Malbin, who sang the title role of "Madam Butterfly" in the NBC-TV Opera Theater yesterday.

and Peter Herman Adler, music and artistic director of the television opera company, will stage the productions of the new company. Although no specific figures were given, it was apparent from the productions planned next season that about 100 singers, musicians and technicians would be needed.

The company will not take television productions onto the road but will mount entirely new productions requiring new scenery and costumes.

The television opera theater was formed in late 1949 and has presented operas for six seasons. It has performed new works by contemporary composers, including Gian-Carlo Menotti's "Amahl and the Night Visitors," which will be presented for the sixth time on Christmas night, and Benjamin Britten's "Billy Budd," as well as standard operas. This season a new English version of Mozart's "The Magic Flute" by W. H. Auden and Chester Kallman will be presented as well as "La Grande Breteche" by Stanley Hollingsworth, commissioned by NBC, and the American premiere of Prokofiev's "War and Peace."

The complete, two-and-a-quarter hour television production of Puccini's "Madam Butterfly" yesterday afternoon constituted the NBC-TV Opera Theater's most ambitious venture in terms of allotted time, and one of the most compelling in terms of drama.

Elaine Malbin sang the role of Madam Butterfly.

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David Brooks

STAINLESS steel and Stravinsky have something in common as typical 20th-century phenomena, but through Margaret Hillis, dynamic conductor of the New York Concert Choir and Orchestra, they have been brought together in a still closer relationship, one that is unique.

The inventor of the former was her grandfather, and products of the latter have figured prominently in her remarkable career. A student at the Juilliard School of Music only a little more than five years ago, Miss Hillis is now calmly contemplating a trip to Montreal within the next few weeks to conduct a full-scale performance of Stravinsky's ballet "Les Noces". Those familiar with the harrowing complexities of that work may well wonder how she could have accomplished so much in so short a time. The answer is that she hasn't.

Her preparation began when she was five years old and has never stopped. It started conventionally enough with piano lessons, which in her case were to go on for 15 years. But her insatiable curiosity and inexhaustible energy manifested themselves at an early age, and by the time she was eight, young Margaret was also learning to play the E flat alto saxophone at the little conservatory in her home town of Kokomo, Ind.

Studies Various Instruments

This passion for Mr. Sax's invention lasted for several years, but it did not keep her from teaching herself to play the trumpet when she was nine. It came as the gift of a cousin who seems to have thrown it in with a turkey dinner at Thanksgiving.

What might be called "the Hillis Saga" continued with the appearance of a French horn in her life when she was ten. Where it came from is not quite clear, but she learned to play that, too, and stayed with it until she was about 14. Then it was time to teach herself to play the double bass, which was needed in the school orchestra, and to which she remained faithful throughout college.

In the meantime, the youthful instrumentalist never forgot the ambition that had been with her from the time she realized orchestras and bands existed. She wanted more than anything else to be a conductor. Two sessions at a summer band camp, where she heard live symphonic sounds for the first time, transformed her desire into determination, and she decided it was high time to get started. Her age? Thirteen.

When the schoolgirl suggested to the high-school music supervisor in Kokomo that he needed an assistant, however, he was not wholly convinced. But at the end of a year's relentless offensive he surrendered and accepted her proposal that daily orchestral and band rehearsals supplant the customary twice-weekly ones, and that she take over sectional re-

GOAL ACHIEVED

Margaret Hillis, whose sole ambition since childhood has been to be a conductor, has devoted her life to the successful accomplishment of this mission

By ALLEN HUGHES

During a rehearsal break, Miss Hillis studies a score she is to conduct with the New York Concert Choir and Orchestra



Fred Plaut

hearsals and anything else he couldn't fit into his schedule.

Shortly thereafter, the unsuspecting gentleman had to be absent from school for about ten days to attend a conference, and he turned over the responsibility for the orchestra to his new assistant. Having had more than enough of the trifles in the orchestra folio then in use, Miss Hillis delved through the files of the school library and came up with Schubert's "Unfinished" Symphony and the Overture to Weber's "Der Freischütz", both of which were immediately put into rehearsal.

Since hardly any of the members of the group had any idea as to what the pieces ought to sound like, their leader brought in recordings of the pieces and played them over until they found out. Not satisfied with the amount of rehearsal time the school schedule provided, she found a way to deal with that problem too. This was done by planning a big party for the orchestra at her house, inviting all the members, and then demanding that they bring their instruments for the rehearsal that would precede the festivities.

As it developed, the music supervisor got back earlier than he was supposed to and walked in on the orchestra as it was sawing and blowing its way through the Weber overture—up to tempo, and with not more than half the notes missing or wrong. Taken aback he probably was, but in the group's next concert, Margaret Hillis made her debut conducting the Weber score.

The fact that she had never had a lesson in the mechanics of conducting may have been obvious at the time; the fact that she still has never had one is certainly not apparent today. Her baton technique now is notably precise, economical, and expressive, and she says she learned it all by observation and practice.

Before Miss Hillis left Kokomo at 16 to go to a girls' boarding school in Indianapolis, she had managed to acquire a sizable collec-

tion of recordings and scores (from which she taught herself score-reading) and had learned a bit of harmony in Saturday classes at the little conservatory.

Two years at Tudor Hall in Indianapolis offered little in the way of music beyond the continuing piano lessons and the opportunity to attend symphony concerts regularly and religiously. But finally the time came for her to move on to Indiana University. Having hoped to major in conducting there, she was disappointed to learn that it was not possible. Taking the blow in her stride, she dutifully enrolled as a piano major.

And she was still improving her piano technique when World War II became a shattering reality. Before long, Miss Hillis, who is nothing if not a woman of action, was taking flight instruction with the hope of serving in the WASPS. When it became apparent that her faulty eyesight would keep her from being accepted by that organization, she, with characteristic resourcefulness, set her sights on the Naval Pilot Training Unit connected with Ball State Teachers College in Muncie, Ind. There, she somehow wangled permission to complete her training with the young men preparing to go into battle (the Navy couldn't find a regulation prohibiting it), after which she was kept on the staff for a year and a half to teach still other future officers of the Naval Reserve to fly airplanes.

This done, and the war entering its final stages, Miss Hillis returned to Indiana University to take up where she had left off as a music student. But when she got back and announced that she wanted to study counterpoint and fugue, she was told that these subjects were not in the curriculum for piano majors at the time. It was, of course, a part of the prescribed course of study for composition students, so she simply abandoned the piano for composition, got the desired courses

(Continued on page 12)



Young and Growing

Over three years ago (March, 1952), MUSICAL AMERICA devoted an article to the objectives and methods of a fairly new organization called Young Audiences, Inc. In the last issue the magazine announced that the group had received a sizable Rockefeller grant to help finance further expansion of its activities, which is bringing good music to children by sending out chamber-music ensembles to the schools. It seemed about time to see how Young Audiences was getting along and to make a progress report on this admirable project.

Currently, 18 chamber-music ensembles are co-operating in the Young Audiences program, including the Juilliard and Galimir String Quartets. This entails a "block booking plan"—scheduling each ensemble for two or three concerts a day in schools, for one to five days in an area at a time, in co-ordination with the group's regular concert schedule. The musicians meet travel expenses, and at the standard fee of \$100 per concert, sometimes come out in the black.

These school engagements, incidentally, are a strong incentive for recently formed ensembles to stay together and continue to grow. However, an ensemble must have had regular bookings before Young Audiences will consider them for inclusion in the program. Well-trained, adaptable musicians are the most successful in playing to children; a direct, informal, natural contact with the youthful listeners, and plenty of liveliness are important.

Many young people hear their first live music through these concerts. It is an educational program, not primarily entertainment, and each concert is carefully geared to the level of the children's appreciation. Ensembles don't play down to the children, and some challenging composition is always included. The children express their reactions to the music more openly than many adults. They favor music at a fast tempo (the quicker the better) and show their pleasure by moving in rhythm to it—unless they have been trained not to move.

Response of the children is fresh and direct. They show great interest during a good performance, even in some of the technical details (they notice everything), and some gain the desire to undertake study of an instrument. Excerpts

from modern works are usually played, from Milhaud to Piston, and children generally enjoy them. Special favorites are Bartok and Stravinsky.

Part of the expansion program made possible by the Rockefeller grant will entail a large-scale pilot project in Chicago and vicinity, starting in February. The aim is to develop self-supporting and managing groups there, as have been done in Great Neck, New York; and Stamford, Conn. The Fine Arts Quartet, among other groups, will participate in the Chicago program.

There is a special New York City experiment in progress, too, in which 175 concerts are being given to fifth and sixth graders in underprivileged areas who will graduate into junior high schools with music programs. For this project, funds that Young Audiences raises through contributions are being matched by the Musical Performance Trust Fund.

There are question and answer periods in most of the concerts after the performance, in which musicians are asked "What is that instrument made of?", "Why does he keep his hand in the end of the French horn?" (asked at almost every brass ensemble concert), and so on. Nowadays, the most common questions of this sort are anticipated in a short talk and demonstrations before the musicians play. The percussion sessions, in which the children can participate, perhaps in variations of "Three Blind Mice", under the guidance of the musicians, are greatly stimulating and instructive.

One of the problems musicians sometimes face is the reluctance of school authorities to devote a minimum of 50 minutes to the artists. The latter find to their chagrin that their allotted time is partially consumed by routine assembly functions.

Some wonderful letters have been received from school children, submitted through the teachers, who are asked not to make letter-writing a composition lesson. One

COMPOSERS CORNERED



Drawing and verse by Jock Stockwell

Said Mrs. Purcell:
"The next time you see us,
Henry will have written
'Dido and Aeneas'".

Musigram No. 7

THE QUESTION

Though Mozart has been attributed to be the composer of his Symphony No. 37, K. 444, he wrote only the introduction. Give the first initial and the last name of the musician who composed the body of the work.

THE CLUES

The following are clues to the letters in the name. Write the first letter of your answer to each definition in the space provided. When you have found all seven letters, you have spelled the initial and name.

- 1. Opera composer (1791-1864) whose real name was Jakob Liebmann Beer.
- 2. American music critic who was an editor of the Boston Symphony program notes
- 3. A type of ecclesiastical music that bears the name of a bishop of Milan.
- 4. A famous Belgian violinist who was also a conductor of the Cincinnati Symphony.
- 5. An imaginary group of artists who fought with the Philistines.
- 6. One of Beethoven's teachers.

Correct answers will be given in the Jan. 1 issue. Answers to the Dec. 1 Musigram: Cuzzoni (cancan; Camilla Urso; Nicolo Zingarelli; Zampa; ocarina; Ernest Newman; Manuel Infante)

puzzled child complained that she still didn't know how the air can get through the "25 feet of tubing so fast" (of the French horn).

Mostly Serene

The vicissitudes of touring large troupes usually produce a crop of amusing, though more often ulcer-begetting, anecdotes. The recent three-week trek of the New York City Opera Company to Boston, Detroit, East Lansing and Cleveland, was relatively serene, but it did have its moments.

The opening night "Cinderella" in Boston was delayed 40 minutes because one of the seven baggage cars containing scenery had gone astray and it was corralled too late to set up the platforms and rises for Ter-Arutunian's charming toy theater effect. And in the Boston "Bohème", the Rodolfo flung himself a shade too vigorously across the dying Mimì, and the bed—a new one with ball bearing wheels—moved swiftly into the wings until stopped by a stage-hand.

"Fledermaus", on the campus of Michigan State University in East Lansing, scored a particular hit due to an astute bit of showmanship on the part of Colee Worth who appeared as the drunken Frosch. Earlier in the day, the Michigan State football team had received a bid to the Rose Bowl and there was much jubilation on the campus. So, when Worth, in the jail scene, sniffed about and exclaimed, "Hmmp! I smell roses!", he brought the house down.

In Cleveland, the company's "Bohème" had the distinction of being reviewed in the Cleveland Press by former shoemaker Gino Prato, of "\$64,000 Question" fame, who was flown out to the Ohio city as guest of the local impresario, G. Bernardi. In Cleveland too, some stage business in "Madama Butterfly" had to be revised hastily

when it was discovered that the local child engaged to play Trouble weighed somewhat over 50 pounds, a fact that clearly precluded his being carried on and off stage by Ellen Faull.

Davis Cunningham, who sang the role of Prince Charming in Boston, Detroit and Cleveland, had the not unpleasant duty of continuing the characterization off stage since merchants in each of the cities had set up Cinderella contests in which the winning Miss was awarded a date with Prince Charming after the performance, appetizingly garbed, of course, by the sponsors. Mr. Cunningham remains a happily married man.

The only unscheduled and unpaid performer on the tour was Leslie Allen Kushner, one-year-old daughter of William and Sylvia Kushner who are bass clarinetist and bassoonist, respectively, in the orchestra. Parked backstage in a dressing room within earshot of one of the wardrobe mistresses, Leslie was heard briefly by the audience in Detroit during a quiet passage in "Madama Butterfly".

Caption

When, at the end of her performance in "Madama Butterfly", Maria Callas was served summonses to defend a claim for ten per cent of her earnings made against her by a New York attorney, photographs of the altercation between the prima donna and the process server were taken that appeared in newspapers throughout the country. It remained for the *Chicago Daily News*, which printed the picture on its front page, to come up with the perfect caption: "Not so Prima Donna."

Mephisto

Sibelius

continued from page 3

about anything else during his two-and-one-half month tour of the United States, will assure you that Sibelius is still composing.

"But none of us ever ask him about his work. We know that he does not want us to, and that it would be painful for him to answer. We respect his wishes."

Though Sibelius remains reticent about his present work, Mr. Jalas can give many revealing facts about how Sibelius feels concerning his published works and their performance.

"The constructional body of a symphony," he told Mr. Jalas, "must be so solid that the symphony is able to make an impression even with possibly unfavorable circumstances. An ethical necessity must exist. The sonata form assumes that one occupies oneself with it in one's early youth. There are some miniaturists who have composed works in larger forms in their later age, however without success."

"In my symphonies there is a necessity that forces the continuity of the whole. There are so many conductors who do not see that and spoil them by occupying themselves too much with the details."

"I cannot understand why my symphonies are so often compared to those by Tchaikovsky. His symphonies are very human, but they represent the soft part of human nature. Mine are the hard ones."

"You may find many thematical connections in my symphonies when you study them. I myself call these 'the symphonic necessity' because I am more a 'medium' than a cerebral type of man. Especially when regarding my first symphonies a cerebral study would hardly

give a key to them. What is needed there is the 'boy's mind,' as the Swedish writer Rydberg would say."

When Sibelius was composing his Sixth Symphony, Mr. Jalas adds, he did not realize he was composing in the style of the Dorian mode. But since its theme happened to be in this mode, the result was a modal symphony.

"You may analyze and explain it theoretically," Sibelius said concerning the Sixth Symphony, which along with the Third is the most neglected of the cycle. "You may find that there are several interesting things going on. But so many people forget that it is above all a poem."

This is not to say that Sibelius merely improvises, for he does not and he never has. He experiments with his material endlessly before it becomes a part of the final composition. And though it is possible by an intellectual analysis to find many technical devices, these are only a realization of the idea that



Left to right: Jussi Jalas, Sibelius' son-in-law; the late Toivo Haapanen, musicologist; and Sibelius

ties awaiting anyone who would apply himself earnestly to ferreting out the still largely unknown treasures of choral music, and reflecting upon the obstacles encountered by women in the orchestral conducting field, Miss Hillis settled upon the choral domain for her own. This was in 1947.

Robert Shaw was teaching at Juilliard then, and in addition to working with him there, she began to sing (for the first time in her life) with the Collegiate Chorale, which he was also directing at the time.

In the Fall of 1948, she was appointed director of an amateur chorus in Brooklyn, and during her three years with it, worked out definitively her own technique and art of choral conducting. At the outset, the group informed her that it wanted to sing light-weight music, show tunes and the like. If that were the case, she pointed out, they had chosen the wrong conductor, but they decided to keep her anyway. As a result, they ended up singing things like Schubert's Mass in G major and Brahms's "Nänie", and with orchestra, too.

After learning her way around the Collegiate Chorale, Miss Hillis eventually started assisting with the auditioning of singers, later became assistant conductor, and finally conducted one of the group's big concerts at Hunter College. In the meantime, she had spent the summer of 1950 as a student conductor at Tanglewood and had made her official New York conducting debut at Times Hall with a short-lived group known as the Tanglewood Alumni Chorus.

In the Fall of 1951, Miss Hillis organized the Concert Choir on a semi-professional basis and gave two concerts at Carnegie Recital Hall, in addition to several in the Bronx. The same group also sang some programs over WNYC in New York. The creation of the Concert Choir coincided with her appointment to the faculty of the Juilliard School, which she had left as a student only the year before. Miss Hillis' teaching activities are now necessarily confined to the School of Sacred Music of Union Theological Seminary, where she is in charge of the orchestra and has a class in her major interest, that of choral conducting.

is a closed conception in Sibelius' mind.

To the people of Finland, Sibelius is more than a great composer, he is a symbol of the spirit of freedom. To repeat a familiar story: His "Finlandia", composed during the days of the Tsarist-Russian oppression, was, to quote Karl Ekman, "of greater value to the nationalist cause than were thousands of pamphlets and newspaper articles".

Sibelius, according to Mr. Jalas, has often regretted that he has not written more works of a patriotic nature. Once in the late 1920's the Finnish government offered him a commission to write "The Song of the Finnish Flag" to words by a leading poet. He had to reject this commission with the utmost difficulty. The reason for the negative reply: he was composing "Tapiola", which he felt that he had to complete first.

"On another occasion", Mr. Jalas said, "Sibelius mentioned that the government had asked him to write a new national anthem for Finland since the old one was considered to contain strongly Germanic influences. But Sibelius declined saying, 'a national anthem is never to be judged according to its musical value. Its true value is that of the things and the tradition that it has symbolized throughout the years. A new national anthem would never be able to compete with such a traditional one'".

So now the composer, the patriot, the symbol of Finnish independence has reached his 90th birthday. Healthy and alert, conversing as if he were a man much younger, Sibelius spends his days quietly, receiving only a few visitors. He still reads incessantly, listens constantly to his radio, keeping thoroughly informed on world affairs.

According to Mr. Jalas, only once a year does the Finnish giant leave his beloved Ainola—for such a mundane affair as visiting his dentist in Helsinki.

In 1952, the Concert Choir was reorganized and established on a completely professional basis. It is with this chorus and its companion ensemble, the Concert Orchestra, that the conductor has solidified her position as an important figure on the American musical scene.

With performing groups of varying sizes drawn from her roster of about 90 professional singers, Miss Hillis has given concerts in New York and on tour, presented a series of televised concerts over the Dumont network, and recorded works by Stravinsky (including "Les Noces"), Bartok, and Lou Harrison, among others.

Now and then, the tireless young woman finds time to direct choral clinics around the country, and in so doing, she became aware of a desire on the part of many choral conductors for a central agency that could assist them in the planning of programs, the locating of scores, and other details. Having learned of the need, the conductor took the first steps toward the fulfillment of it.

American Choral Foundation

This was done last year by setting up the American Choral Foundation, which has offices at 113 West 57th Street. Still in its infancy, the work of the foundation is limited as yet to answering conductors' questions about programs and publishers. Next year, however, Miss Hillis would like to form an association of choral leaders who would be privileged to draw upon the Concert Choir's library, provided they paid the costs of mailing the music from and to New York. She also hopes that the foundation will be able to sponsor the preparation of a handbook of significant choral literature that will describe each work in terms of difficulty, choral and instrumental requirements, performance time, and publisher.

She has not had time to fly an airplane for three years, and the one she once owned has long since been disposed of. But Margaret Hillis' imagination is far from grounded, and—supported by habits of hard work developed from the beginning of her saxophone, trumpet, and French horn days—it is likely to carry her ever higher in the musical stratosphere.

Hillis

continued from page 10

in counterpoint and fugue among other things, and graduated from the university with a Bachelor of Music degree in composition.

Then it was time to come to New York and the Juilliard School of Music. Here, at last, was what she had been looking forward to for so long: the chance to concentrate on conducting. She could even choose between the orchestral and choral fields for purposes of specialization.

Less than five years earlier, she would not even have conceded that the possibility of choice existed. At that time she knew nothing about choral literature, had no respect for the chorus as an instrument, and believed that chorus members would be much better off if they were "to knit, or do something useful", as she puts it. But something happened at the University of Indiana that changed her way of thinking.

In 1945, the Bloomington chapter of Sigma Alpha Iota was preparing its annual program of contemporary music, and one of the pieces included was Henry Cowell's "American Muse", for women's voices and piano. The girl who had been chosen to prepare and conduct the work found it a more difficult job than she had bargained for, and she asked for someone to replace her.

Giving advance warning that she knew nothing about either voices or choruses, Miss Hillis agreed to try, and to her amazement things came out quite well. So well, in fact, that she not only prepared choral works for similar programs in the two succeeding years, but began to investigate the wealth of choral literature that has been accumulating since the 15th century. With that, her old antagonisms about choruses and what they could do were swept away.

Thus it was that she thought carefully about the two possibilities that presented themselves at Juilliard. Considering the rich opportuni-

PERSONALITIES



Nell Tangeman and Henry Jackson pay a visit to one of the houses where Beethoven lived in Vienna

IN a concert by the Princeton Symphony in memory of Albert Einstein, scheduled for Dec. 17, **Robert Casadesu** will be the soloist in a Mozart piano concerto. The French pianist and the late physicist, both residents of the New Jersey university town for many years, have served as honorary vice-presidents of the orchestral association. Mr. Casadesu's performance represents his personal tribute to Einstein, who preferred Mozart above all other composers.

David Oistrakh agreed to appear as soloist with the New York Philharmonic-Symphony and the Boston Symphony in concerts for the benefit of the two orchestras' pension funds. In New York he will play three concertos (by Mozart, Brahms, and Tchaikovsky) on Dec. 21; in Boston he is playing two concertos (by Mozart and Brahms) on Dec. 15. He will also introduce the Shostakovich Violin Concerto with the New York orchestra, in the Dec. 29 and 30 and Jan. 1 programs.

Ernst and Lory Wallfisch, in their recent European tour, made a recording in Paris for Odeon. Having taken part in the 1955 Prades Festival, they were invited to return next summer. In January they will tour Austria, giving among other recitals one in Vienna under the auspices of the United States Information Service. Other appearances will be made by the viola-piano duo in England, France, Italy, Austria, Switzerland, Germany, Belgium and Holland before they return to this country for a spring tour.

Gregor Piatigorsky has been made a Chevalier of the Legion of Honor of the French Government.

Jarmila Novotna, Jan Peerce, and Mischa Elman were scheduled to appear as soloists in a special orchestral concert at the fifth annual Hanukkah Festival for Israel, in Madison Square Garden on Dec. 15.

Jeanne and Joanne Nettleton gave the opening concert of the sixth season of the Alaska Music Trail Concert Series, and they have played some 30 concerts throughout the territory of Alaska and Western Canada. They are believed to be the first duo-pianists to play in Alaska. Their programs included a new work written for them, Eugene Hemmer's Introduction and Dance. Preceding the Alaskan tour, the pair played on the West Coast, ending their tour with a concert in Seattle.

Morley Meredith had the leading male role in the Canadian premiere of Leonard Bernstein's "Trouble in Tahiti", which was televised by the Canadian Broadcasting Corporation over a nationwide network on Dec. 1.



Leonard Pennario, right, chats with two screen celebrities, Grace Kelly and Louis Jourdan, at the MGM studios, after the pianist had been soloist in concerts of the Los Angeles Philharmonic Orchestra

Ernest Ansermet will arrive in this country on Dec. 23 for a three-week engagement as guest conductor of the Boston Symphony. Because of his European schedule, Mr. Ansermet was unable to stay longer in the United States, but he will be heard with the Boston ensemble in New York, Washington, Newark, and Brooklyn, besides its home city.

Isaac Stern recently lost two violin bows in a taxi in New York. A news item about the loss was read by the taxi driver, who remembered that a violinist had been among his fares that day. Searching his cab, he found the bows and promptly returned them to Mr. Stern.

Patrice Munsel had to be hospitalized briefly early this month after she suffered severe burns on her hands in her home in Great Neck, L. I. The soprano had to cancel an appearance in "Cosi fan tutte" at the Metropolitan Opera, and **Roberta Peters** substituted for her.

Lillian Kallir appeared with the Athens Philharmonic on five days' notice, on Dec. 11, following the young American pianist's success in the annual Queen's Fund concert in Athens on Dec. 7. Queen Frederika was in the audience for the orchestral appearance.

Claire Watson has been engaged as leading lyric-dramatic soprano in the Frankfurt Opera for the 1956-57-58 seasons. She will sing the roles of Elsa, Elisabeth, Aida, Donna Anna, Pamina, Fiordiligi, and the Countess in "The Marriage of Figaro".

Walter Hacheck was pianist for Dolores Wilson, soprano, and Daniel Guilet, violinist, in their joint recital on Dec. 7, in Hamilton, Ont. This engagement ended his series of appearances this year as accompanist for Miss Wilson.

Paul Matthen, now a member of the Württembergische Staatsoper, in Stuttgart, Germany, took the roles of Donner in "Das Rheingold" and Escamillo in "Carmen" last month. He will be heard in 14 other roles with the company.

Irene Jordan will make her European debut singing the role of the Queen of the Night in "The Magic Flute" at Covent Garden on Jan. 19. She will also be heard as Jennifer in Michael Tippett's "The Midsummer Marriage" at the London opera house. Next spring she will appear at the Cincinnati Festival in Benjamin Britten's "Gloriana" and Franz Reizenstein's "Voices of the Night".



Claudio Arrau helps his mother cut the cake for her 96th birthday celebration at the pianist's home in Douglaston, L. I.



Fernando Corena, left, meets an old friend, Bruno Amadeucci, who is visiting the United States for four weeks as a guest of the singer

Sir Thomas Beecham will lead several all-Mozart programs during his four-month tour of the United States, beginning early in January. He will conduct the orchestras of Cleveland, Philadelphia, Houston, Dallas, Montreal, Toronto, and Miami, and two programs of the University of Illinois Mozart Festival. He will also conduct two Mozart programs in Carnegie Hall, New York, with a special orchestra, on March 14 and April 4. Sir Thomas will give special lectures on the composer in Washington, Montreal, and Toronto.

Eugene Istomin, who recently began his 12th American season with two New York Philharmonic-Symphony appearances, will make a six-week tour of the Far East in the spring and a four-month tour of Australia in the summer.

Franca Duval, following a performance as Violetta in "La Traviata", in Montpelier, France, was engaged to sing the same role in Mines, Béziers, Lille, and Nice. She will sing Desdemona in Antwerp, Belgium. The Brooklyn-born soprano appeared with the San Francisco Opera in 1954.

Doris Okerson sang the role of Siebel in "Faust" with the Philadelphia Grand Opera on Dec. 1, and has been soloist recently with the Norfolk Symphony, in Beethoven's Ninth Symphony; with the New York Concert Choir, in Stravinsky's "Les Noces"; in the Winter Park (Fla.) Bach Festival, and in last summer's Brevard Music Festival. She will tour throughout the South after the first of the year.

LETTERS

to the editor

Music Critic's Status

TO THE EDITOR:

As an occasional reader of your admirable publication, I was most interested in the editorial "Raising the Critic's Status" in a recent issue. I wish to take issue with it on several points, speaking from a strictly non-professional point of view.

I sincerely believe that you vastly overestimate the impact and importance of music criticism. It is at best a highly personal and subjective form of expression. In no other field are there so many intangible elements to be considered by the reviewer. In literature, the theater and even the motion picture, the critic deals with concrete and definite material, like a book, a play that will be performed pretty much the same way throughout its run, or a picture that will remain unchanged no matter how many times it is shown. In music there is no such consistency. In no other field is the human element more important. An artist who has earned glowing reviews for one recital, may give a completely unimpressive, even mediocre performance the next time. This may be caused by any number of influences, perhaps illness, personal problems, dissatisfaction with accompanist, etc., none of which affect an artist's basic ability. Also, programs are rarely repeated faithfully, both as to repertoire and participating personnel that a review can hardly be considered a fair yardstick for future performances.

You complain that the very papers who shunt music to the woman's page and drop reviews from late editions regularly print large and complete sports sections. That is perfectly true, and for very good reason. Despite much pious nonsense and reams of misleading statistics, the average newspaper reader is simply more interested in sports news than in music criticism and the newspaper naturally caters to his premier interest. He will identify himself with the team of his choice and pounce on any news item concerning his heroes. Only the most ardent music-lover will feel a similar loyalty for an orchestra, opera company or individual performer. It seems to me that the only persons who read music reviews are professional musicians, managers, friends and relatives of the artists and possibly the few hundred, thousand at most, who attend the actual concert.

J. ANTHONY WALLACE
New York, N. Y.

Lost and Found

TO THE EDITOR:

On the morning of Dec. 6, I found a bundle of MUSICAL AMERICA copies on the subway. These copies must have been lost by one of your readers.

You may wish to publish a notice of the whereabouts of these copies on the chance that the reader who lost them may read the notice and contact me. If he will let me know what subway line he lost the copies on, how many copies there were and what dates they are, I shall be glad to return the copies to the person who lost them.

ALFRED K. ALLAN
586 East 179 Street,
New York 57, N. Y.

New York Philharmonic Announces Staff Changes

The Philharmonic-Symphony Society of New York announced that Betty Randolph Bean, director of press and public relations, has been

granted a leave of absence from Jan. 1, 1956, through the end of the current season. Carlos Moseley has been named to the post during this period. Mr. Moseley has served as music officer for the Office of Military Government for Bavaria, and held positions as a music and cultural officer in the United States Department of State and of the Army. He has been director of the University of Oklahoma School of Music for the last five years.

Musicians Club Opens in Coral Gables

CORAL GABLES, Fla.—The Musicians Club of America has just opened a new club building here. The organization provides a 34-room retirement residence entirely through donations and membership dues. It also furnishes an active artists' colony, sponsors concerts for young musicians, and functions as a community cultural center.

More than 1,000 visitors were attracted on Nov. 27 to an open-house reception, featuring a piano duo on two gift Steinway grand pianos, with Bertha Foster, founder and director of the club, acting as hostess. Miss Foster is founder of the School of Musical Art, Jacksonville, Fla., founder-president of Miami Conservatory, and dean emerita of the University of Miami School of Music.

Davenport Ensembles Begin Activities

DAVENPORT, IOWA.—The Tri-City Symphony (serving Rock Island and Moline, Ill., and Davenport) will offer five pairs of regular concerts this season, eight children's concerts, and family concerts, all under the direction of Piero Bellugi. Scheduled soloists include Leonard Pennario, pianist; Zino Francescatti, violinist; Phyllis Curtin, soprano; and the Augustana Choir and vocal soloists for a concert version of "Tosca". The Friends of Chamber Music, a new instrumental ensemble, made its debut in Davenport, Iowa, on Oct. 23, performing works by Bach, Bartok, Debussy, Julia Perry, Roy Harris, William Billings, Vivaldi, Peter, and Dencke. This first in a series of six concerts was received enthusiastically by press and public.

Martha Graham and Troupe Hailed in Tokyo

TOKYO.—Martha Graham and her dancers, here as official cultural ambassadors, have appeared before enthusiastic audiences and received unanimous acclaim from critics. Miss Graham has been as successful in introducing a modern school of the dance as Alexandra Danilova and her company had been in performing classical ballet a few days earlier. The performances took place in the 1,700-seat Sankei Hall. Miss Graham and her group are appearing in other cities of the Far East under the sponsorship of the United States States Department exchange program in cooperation with the American National Theater and Academy.

Guest Artists Announced For 1956 Australia Season

MELBOURNE.—The Australian Broadcasting Commission will present the following overseas artists during the 1956 season: Hans Schmidt-Isserstedt and Jean Martinon, conductors; Paul Badura-Skoda, Eugene Istomin, and Irene Köhler, pianists; Christian Ferras, violinist; Fernando Germani, organist; Victoria de los Angeles, soprano, with Paul Berg as accompanist; and Miklos Gafni, tenor. Walter Susskind has resigned as conductor of the Victorian Symphony. Kurt Woess will be guest resident conductor for the 1956 season. Mr. Susskind will become conductor of the Toronto Symphony in the 1956-57 season.

In The News 20 Years Ago—1935



Wide World Photo

Jascha Heifetz (left) and Albert Spalding are centers of interest at a party given in 1935 by Mrs. Heifetz to arrange details of a concert by eminent artists as a feature of a dinner given by Mrs. Vincent Astor

Leopold Stokowski, who had conducted the Philadelphia Orchestra for 23 years, declined a new three-year contract in order to devote himself to research work in music. The Minneapolis Symphony released Eugene Ormandy in order that he might conduct the Philadelphia Orchestra for about two-thirds of the 1936-37 season, and thereafter.

The Shostakovich Piano Concerto, Op. 35, received its first New York performance, with Eugene List as soloist, and the New York Philharmonic under the baton of Otto Klemperer, on Dec. 19.

The Metropolitan Opera completed its first fortnight with many firsts. Marjorie Lawrence made her first appearance in this country, as Brünnhilde in "Die Walküre". Charles

Kullmann made his debut in the title role of "Faust" on Dec. 19. On Dec. 30 John Charles Thomas sang his first Amonasro in New York, Gertrud Wettergren was the new Amneris, and Chase Baromeo was introduced as Ramfis, in "Aida". Lawrence Tibbett sang his initial Rigoletto on Dec. 28. Rosa Ponselle sang Carmen for the first time. "Die Walküre" was newly mounted by Jonel Jorgulesco.

The American premiere of Vaughan Williams' Symphony in F minor was given on Dec. 19 by the Cleveland Orchestra, conducted by Arthur Rodzinski.

Kirsten Flagstad gave her first New York recital on Dec. 11. "There could be no doubting that here was one of the truly great voices and one of the supreme vocalists of the time."

MUSICAL AMERICA'S REPRESENTATIVES

United States

ATLANTA: Helen Knox Spain, 724 Piedmont Ave., N.E.
BALTIMORE: George Kent Bellows, Peabody Conservatory.
BUFFALO: Berna Bergholtz, Buffalo Public Library.
BOSTON: Cyrus Durgin, Boston Globe.
CHICAGO: Howard Talley, Music Dept., University of Chicago.
CINCINNATI: Mary Leighton, 506 East Fourth St.
CLEVELAND: Eleanor Wingate Todd, 1978 Ford Dr.
DENVER: Emmy Brady Rogers, 1000 East First Ave.
DETROIT: Richard Fandel, 325 Merton Rd.
HOUSTON: William Rice, 4316 Mildred, Bellaire, Tex.
INDIANAPOLIS: Eleanor Y. Pelham, 5211 Boulevard Place.
KANSAS CITY: Blanche Lederman, Newbern Hotel, 525 East Armour Blvd.
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SAN FRANCISCO: Marjory M. Fisher, Alexander Hamilton Hotel.
SEATTLE: Maxine Cushing Gray, 432 Malden.
WASHINGTON, D. C.: Theodore Schaefer, National Presbyterian Church.

Foreign Countries

ARGENTINA: Enzo Valenti Ferro, Buenos Aires Musical, Paso 755.
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GERMANY: H. H. Struckenschmidt, Berlin-Tempelhof, Thuyring 45.
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Cynthia Jolly, Via dei Gracchi 126, Rome.
MEXICO: Peggy Munoz, Protasio Tagle 69-8, Colonia Tacubaya, Mexico, D.F.
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SPAIN: Antonio Iglesias, Avenida Reina Victoria 52, Madrid.
SWEDEN: Ingrid Sandberg, Lidings 1, Stockholm.
SWITZERLAND: Edmond Appia, 222 Rue de Candelle, Geneva.

Six New Productions Added to Repertoire Of Vienna Staatsoper

By MAX GRAF

VIENNA celebrated the opening of its new opera house not with one festival performance but with seven. Seven operas were newly produced, with new scenery and costumes, and famous conductors. To this festive list must be added a special ballet program made up of "Giselle" and of Boris Blacher's "Otello", which gives the opera ballet an opportunity to display its full powers.

The second festival opera (following Beethoven's "Fidelio", reviewed in the Nov. 15 issue) was Mozart's "Don Giovanni". The acoustical and technical conditions in the new opera house greatly enhanced this performance. Since the orchestra pit can be raised and lowered at will and the acoustics are ideal, the opera orchestra sounded transparent, even in this large theater, and the playing had the intimacy, the plasticity, and golden sonority of chamber music. Dimitri Shostakovich, who was a guest of honor at the performance, expressed his keen admiration for this delicacy and sensitivity of effect. The Vienna Opera has been giving its Mozart productions in the venerable Theater an der Wien, which seats only 500, yet it has been able to retain the intimate charm of these performances in its new house. Karl Boehm conducted this "Don Giovanni" with the utmost skill and refinement.

Unit Stage for "Giovanni"

For this new production Caspar Neher had designed a unit stage that made it possible to give the opera almost without changes of scenery. Only before Don Ottavio's first aria, before Donna Elvira's great aria, and before Donna Anna's aria was a curtain lowered; in front of it the singers performed on a small apron from which steps led down into the orchestra pit. These arias were sung more in concert style, as was the closing sextet, the "licenza" that rounded out every buffo opera in Mozart's time.

George London was an elegant Don Giovanni. As Donna Anna, Lisa della Casa sang beautifully, although her voice does not really encompass the grand tragic style of this role. Sena Jurinac brought warmth of voice and vivid feeling to the part of Donna Elvira, reaping the heartiest applause of the evening. Ludwig Weber performed the role of the Commendatore with dignity; Irmgard Seefried was, if anything, too polished, as Zerlina; and Walter Berry was the Masetto.



Jean Madeira as Amneris

As Leporello, Erich Kunz did not summon the needful breadth and richness of voice and temperament, but was rather the typical comedian of the Vienna Volksbühne, the Viennese Merry Andrew.

At the third of the new productions, Richard Strauss's "Die Frau ohne Schatten", the orchestra of 104 men was lowered from the elevated position it had occupied for the Mozart. The performance, conducted with sweep and sonorous splendor by Karl Boehm, was the best of the series of seven. From the depths of the pit arose a wonderful richness of sound. The scenery of Emil Praetorius had the exotic charm and colorful brilliance of a fairy tale, and the staging of Rudolf Hartmann brought life and mood in abundance. The principals in the cast also revealed brilliant voices. Leonie Rysanek, as the Empress, and Christel Goltz, as the dyer's wife, outdid each other in the beauty and dramatic intensity of their singing. Miss Rysanek, who is destined for a great career, I feel sure, excelled in loveliness of tone, and Miss Goltz summoned up a more elementary power.

(I well remember the Vienna premiere of "Die Frau ohne Schatten", in 1919, with Maria Jeritza and Lotte Lehmann in these roles. In those days, there was a strong anti-Strauss intrigue in Vienna, but since his death all that has changed and today his opera is acclaimed as a masterpiece here.)

The role of the dyer Barak, one of Hofmannsthal's most poetic conceptions, was one of the most touching creations of Richard Mayr. In this new production it was performed with great humanity and simplicity by Ludwig Weber. Hans Hopf performed the part of the Emperor with luminosity of voice. The applause for this last product of the Romantic period in opera was noteworthy. Strauss himself



Franz Hausmann Photos

In Vienna's new "Meistersinger": Irmgard Seefried, as Eva; Murray Dickie, as David; Paul Schoeffler, as Sachs; and Hans Beirer, as Walther

realized that he was the last major representative of the Romantic tradition, and wrote to Hofmannsthal: "Let us resolve that 'Die Frau ohne Schatten' shall be the last Romantic opera."

The fourth of the festival operas was "Aida", a production that unfortunately gave a distorted picture of the Verdi masterpiece, which Verdi himself once conducted at the Vienna Opera. Between 1874, the year of its Vienna premiere, and 1952, "Aida" was performed 726 times in Vienna, which the master once complimented on having the best opera in the world. But of all these productions none was probably as misguided as this new one. Rafael Kubelik was the conductor and Adolf Rott the designer.

Gloomy Egypt in "Aida"

If there is one thing we associate with "Aida", it is the glowing sun of Egypt. Light, warmth are a part of the very conception of this country. But in this new Vienna production there was no trace of the fertile Nile or of blazing sunlight and colors, except in the triumphal scene. Everything else was played in darkness, so that one might well have dubbed the opera "Night-life in Memphis". I shall mention only one instance of this ineptitude. Before the triumphal return of Radames and the army, there is the familiar scene in which Amneris, surrounded by her slaves and dancers, prepares herself for the ceremony and for her betrothal to Radames. She expresses her longing for the hero in a beautiful strain of melody, and after she has decked herself in her jewels and robes, she leaves. But what happens in this new "Aida"? Four slaves bring Amneris on a litter into a room that is not only dark but bleak, with high, forbidding walls. It is empty, without a couch or other comfortable bit of furniture, without a trace of sensuous atmosphere. No woman would dream of using this room as a boudoir or private chamber. It is more like a prison at night.

To make matters worse, Mr. Kubelik conducted an express train ride through Egypt. Never, on either side of the ocean, in the most famous opera houses or the smallest provincial Italian theaters, have I encountered such impos-

sibly fast tempos. The singers could scarcely follow the conductor. They could neither breathe properly nor unfold Verdi's melodies, which are, after all, the most important thing in this opera. One could only sympathize with them. Miss Rysanek's lovely voice graced the title role. As Amneris, Jean Madeira looked stunning, although her singing was uneven. The voice did not have an even scale, and in the upper register was strident and forced in quality. George London was a striking Amonasro.

In contrast to this dismal "Aida" was the admirable and artistically consistent production of "Die Meistersinger von Nürnberg". Fritz Reiner conducted it with masterly comprehension of its festive, expansive nature. The stage director was my son Herbert Graf, well known to Metropolitan operagoers in New York, who derived fresh inspiration from the beautiful décor of Robert Kautsky. The church is viewed through a towering gothic arch toward the rear of the stage, where the congregation sings its chorale. Lofty pillars separate the place where the masters assemble from the background of the church. The Nürnberg street is broad and enclosed by tall houses, and all of the activities of the second act have ample room in which to unfold. Hans Sachs's room in Scene 1 of Act III is intimate in atmosphere; and the festival meadow, with its two-storied wood scaffolding, its myriad greens, and the white dresses of the women has a gala appearance.

Hans Beirer was a Walther new to Vienna. He looked knightly and young, and his voice was more notable for pleasing softness than for ringing vitality. The other members of the cast were familiar in their roles: Irmgard Seefried, as a black-haired Eva; Gottlob Frick, a noble Pogner; Murray Dickie, a fresh David; Erich Kunz, a convincing Beckmesser; and Rosette Anday, an admirable Magdalena. The artists who took the roles of the other masters were all vivid in appearance and action, and a new young singer, Frederick Guthrie, sang the role of the Night-watchman with pleasing warmth of tone.

"Der Rosenkavalier" was the second Strauss opera included in this festival series. Although coolly re-

(Continued on page 30)

NBC Opera Gives Complete Madame Butterfly

THE NBC Opera Theater gave its longest and in some ways its best performance to date in a full-length production of "Madame Butterfly" on Dec. 4 (two hours and a quarter with two station breaks), an opera it had presented before in an abbreviated version.

Rarely has this reporter been so moved, so personally transported, by a portrayal of the tragic geisha girl, Cio-Cio-San, than by the one that emerged from the television screen in the person of Elaine Malbin. In her hands the part took on stature and depths of feeling that it rarely achieves on the stage, and the whole was clothed in a lustrousness of voice, unfailingly strong and beautiful, which combined to make the performance a tour de force and a great personal triumph for the young soprano.

Television techniques, such as the close-up, the atmospheric angle



Before the marriage ceremony in televised "Madame Butterfly": Davis Cunningham, as Pinkerton, and Elaine Malbin, as Cio-Cio-San, with Warren Galfour (left, rear), as Sharpless

shot, and the like, made possible many subtleties of acting, particularly those involving facial expression, that would be of no avail in the opera house. But Miss Malbin, with Kirk Browning, director, and Charles Polacheck, associate producer, had the wisdom to use these extensions of the actor's art in an artistic manner (without mugging) to bring out graphically the naivete, the terror, the joy, the horror, the humility and the ultimate tragedy of the deluded child-bride. But there was more than that. Miss Malbin's authority took in the whole opera and the earnestness and intensity of her performance set the tone for everyone else.

Conchita Gaston was a graceful foil, lovely of voice, as Suzuki. Davis Cunningham was the least preposterous Pinkerton to come

along in some time, an observation that I think most tenors will recognize as high praise indeed. Warren Galfour looked well as Sharpless and enunciated very clearly, but the directors should have given him more business to occupy his long waits. Good characterizations also were provided by Lee Cass (the Bonze), Johnny Silver (Goro), and Emile Renan (Yamadori). Francis Monachino was the Imperial Commissioner and Dorothy Krebill was Kate Pinkerton.

The score was beautifully paced by Herbert Grossman, the conductor, whose orchestra was made up of members of the Symphony of the Air. Ruth and Thomas Martin's English text was intelligible enough for the uninitiated to understand what was going on most of the time. —RONALD EYER

Philadelphia

OPERA continued in Philadelphia with a performance of "La Bohème" at the Academy of Music by the Philadelphia Grand Opera Company. On this occasion, Rosanna Carteri made her local debut as Mimi.

Miss Carteri, a charming-looking girl, has a dark, healthy soprano voice and excellent stage routine. However, she sang with little vocal nuance, and there seemed to be but scant rapport between her and Jan Peerce, the Rodolfo. Cesare Bardelli was outstanding as an exuberant Marcello, and Virginia MacWatters was a competent but thin-voiced Musetta. Others were George Cehanovsky, John Lawler and Gerhard Pechner, under the baton of Giuseppe Bamboschek. The scenery was appalling.

On Nov. 22, the Metropolitan Opera opened its season of six performances at the Academy with "Aida". Renata Tebaldi, making her debut here, scored a great triumph with her powerful voicing of the title role. There is great security in her management of an exceptionally fine voice. The new singer also has a compelling personality and a regal presence. Philadelphians welcomed a new star in no uncertain terms. Also new here were Mario Orlica, a young and vocally raw Radames, and Giorgio Tozzi a very fine Ramfis. Elena Nikolaidi returned with her artistic if rather angular Amneris, and Ettore Bastianini was a superbly resonant Amonasro. Louis Sgarro was an admirable King,

Boheme, Aida, and Faust Given At Philadelphia Academy of Music

and Fausto Cleve, who conducted, was more flexible than usual.

On Dec. 1, Gounod's "Faust" was presented at the Academy by the Philadelphia Grand Opera. The evening was badly handicapped by the Faust of Robert Rounseville. Nicola Moscona and Giuseppe Valdeno were the Mephistopheles and Valentin, both in unusually resonant voice, though Mr. Valdeno's melodramatics during Valentin's death caused flurries of laughter in the audience. Ellen Faull was a very good Marguerite, and might have appeared to even better advantage in more congenial surroundings. The Siebel of Doris Okerson was outstanding, and Renee Norton and Russell Scarfo completed the cast under the harassed Giuseppe Bamboschek.

Ivry Gitlis Makes Debut

On Nov. 3, Ivry Gitlis, Israeli violinist, appeared with the Philadelphia Orchestra, playing the Tchaikovsky Concerto. Mr. Gitlis had fluency and clarity of tone, but created a very pallid impression. The Bizet Symphony No. 1, beautifully fashioned by Mr. Ormandy and his forces, stole the show. The program also contained Dvorak's Serenade for Strings, Op. 22, which pleased the audience with its folk tunes.

On Nov. 11, Margaret Harshaw was the soloist with the orchestra, singing a notable Immolation Scene from "Götterdämmerung". She was also heard in the Liebestod from "Tristan", "Du bist der Lenz" from "Die Walküre", and Elisabeth's Prayer from "Tannhäuser". The audience applauded her sincerity and enthusiasm, and Mr. Ormandy also played other Wagner works.

Mr. Ormandy made the Brahms Fourth Symphony the focal point of his Nov. 18 concert, which also offered Milhaud's rather inconsequential "Suite Française", and Martinu's lovely Concerto for Violin and Piano, with Benno and Sylvia Rabinof as expert soloists.

David Oistrakh made his American orchestral debut on November 25. The great Soviet violinist scored a tumultuous triumph with his playing of the Prokofiev Concerto No. 1, in D major, and the Brahms Violin Concerto. A master in two widely divergent styles, Mr. Oistrakh demonstrated that he is among the elite, with an impeccable technique, a style that was ever apposite and in good taste, and an impressive display of authority. The audience was, for once, thoroughly aroused. Mr. Ormandy also programmed Paul Hindemith's most interesting "Symphonic Meta-

morphosis on Themes by Weber".

On Nov. 21, the Philadelphia Orchestra's second Student Concert was made memorable by a wonderful young pianist, Lee Luvisi, who played the Rachmaninoff Rhapsody on a Theme by Paganini in amazingly brilliant fashion. Mr. Luvisi is a young artist who bears the closest watching. Virgil Thomson's "Louisiana Story" was also offered, with the composer on hand to take a bow.

On Nov. 15, the Philharmonia Orchestra of London and its brilliant conductor, Herbert von Karajan, played to a half filled house at the Academy. Those who stayed away missed one of the highlights of the young season, for Mr. Karajan's reading of Beethoven's Sixth Symphony was memorable; so was the playing of Bela Bartok's Concerto for Orchestra. The audience gave this fine orchestra and its conductor an ovation.

On Nov. 9, Emil Gilels' added to his Philadelphia triumphs with a splendid recital at the Academy. His playing of compositions by Chopin, Liszt, Beethoven, and Prokofiev threw the capacity house into an uproar of enthusiasm. The Academy stage was crowded with eager listeners who were unable to get seats in the auditorium.

On Nov. 17, Gina Bachauer, Greek pianist, appeared in an Academy recital, giving a superb account of herself in the Mozart Sonata in G major, the Vivaldi Concerto in D minor, and pieces by Liszt, Chopin, and Debussy. The audience was very appreciative of Miss Bachauer's artistry and solidly rooted pianism. Encores were given in abundance.

Four members of the Philadelphia Woodwind Quintet, assisted by Vladimir Sokoloff, pianist, pleased a capacity audience in Clothier Memorial Auditorium at Swarthmore College on Dec. 4. Their performances of quintets by Mozart and Beethoven, and a trio for oboe, clarinet and bassoon by Françaix were well received. The wind players—John de Lancie, oboe; Anthony Gigliotti, clarinet; Sol Schoenbach, bassoon; and Mason Jones, French horn—are principals of their sections in the Philadelphia Orchestra.

—MAX DE SCHAUENSEE

Main Line Symphony Prepares 12th Season

BRYN MAWR, PA.—The Main Line Symphony Orchestra, in its 12th season, is presenting three Wednesday evening concerts at Radnor High School, under the direction of Louis Vyner. Orlando Otey, pianist, was the soloist on Nov. 9. Jacob Krachmalnick, concertmaster, and Harry Zaratzian, violinist, of the Philadelphia Orchestra, will appear on Feb. 1, and on April 4 Judith Hicks, pianist, will be soloist.

Porgy and Bess Opens in Frankfurt

FRANKFURT, GERMANY.—The touring American troupe for "Porgy and Bess" opened in the new Opera House here on Nov. 25. The performance drew ten curtain calls from a capacity audience.

New Parsifal Sets

Leo Kerz has been engaged by the Metropolitan Opera to provide settings for "Parsifal", one of three operas to be revised during the 1955-56 season.

OPERA at the Metropolitan



The three principal singers in the revised "Tosca": Leonard Warren, Scarpia; Renata Tebaldi, Tosca, and Richard Tucker, Cavaradossi.

Revised Tosca Proves Exciting Fare

AN atmosphere of hysterical excitement pervaded the Metropolitan Opera House on Dec. 8, when Dimitri Mitropoulos conducted Puccini's "Tosca" for the first time there, with Renata Tebaldi in the title role, Richard Tucker as Mario, and Leonard Warren appearing for the first time as Scarpia. This special non-subscription performance was given for the benefit of the Metropolitan Opera Guild, and the audience was a glittering one, socially speaking. Frederick Fox had designed the scenery and costumes, in the first of the Metropolitan's revised productions this season, and Dino Yannopoulos had staged the performance.

The excitement was certainly justified, for it was an evening of virtuosic singing, wildly dramatic acting, and even more wildly dramatic conducting. Mr. Mitropoulos threw taste and tradition to the winds in an interpretation of the score that was overpowering in its sonorities, feverish in its emotional intensity, and fitful in its rhythmic restlessness and instability. Never before have I heard a conductor make "Tosca" rival "Götterdämmerung" in its sonorous scale, or hold a performance together in which almost every phrase fluctuated in tempo and dynamics. Nor do I ever wish to again, but there was no denying the tremendous impact of this highly unorthodox performance upon the public.

Miss Tebaldi was a magnificent Tosca, both vocally and dramatically. She would have been even more effective in a less Grand Guignolesque production. As it was, she had to keep a watchful eye on Mr. Mitropoulos every second, to be sure what was going to happen next, and the extreme liberties (such as the unbelievably slow tempo of the "Vissi d'arte") made things hard for her. No shade of the character escaped her. In the first act, her impulsive jealousy was fiery but never shrewish. Her resolve to kill Scarpia in Act II was limned with marvelous vividness; and she brought a real sense of heartbreak to the last scene. Her voice soared gloriously in the big phrases and was exquisitely colored in the lyric passages. One of the high points of the evening was her singing with Mr. Tucker of the

famous unaccompanied passage in the last act, which for once had the grandiose effect that Puccini intended.

Mr. Warren's rich, dark voice is admirably suited to the role of Scarpia and he poured it forth on this occasion unstintingly. With the full orchestra unleashed against him, only a singer of tremendous power could have made himself heard. With time, this painstaking artist will doubtless enrich and subtilize his Scarpia as he has his Rigoletto and other characterizations, until it takes on fuller dramatic dimensions. Especially effective was the "Va Tosca!" in Act I, with its note of sardonic triumph.

"Tosca" calls for a tenor of heroic proportions and dramatic scope, as well as for a virtuoso soprano and baritone, and Mr. Tucker was as brilliant as his fellow artists. The voice has had more warmth, more plasticity on less hectic occasions, but he has never sung with greater élan. Although the business of having Mario pick up a chair and almost brain Scarpia after the "Vittoria! Vittoria!" episode was typical of the vulgar exaggeration that marred the stage direction throughout, Mr. Tucker performed it thrillingly. And I am sure that at later performances he will not add any notes to "E lucevan le stelle" in the last act. Like Miss Tebaldi, he built this act to a poignant climax, in which the terrible irony of the lovers' situation was almost unbearable.

The rest of the cast was familiar, with the exception of young Peter Mark, who sang the offstage part of the Shepherd in Act III. Puccini wished this role to be sung by a boy, and it must be admitted that it is far more natural to hear a boy's voice spiraling up from the banks of the Tiber than to hear a juicy soprano, even though the musical results are less sensuous. Clifford Harvuot was the Angelotti; Salvatore Baccaloni, a bumbling and amusing Sacristan, despite vocal difficulties; Alessio De Paolis, a masterly Spoletta, devious, cruel, and sinister; George Cehanovsky, Sciarone; and Calvin Marsh, the Jailor.

Mr. Yannopoulos was right in having the procession pass through the church of Sant'Andrea della



Sedge Le Blang

Act I of "Tosca" at the Metropolitan, showing Frederick Fox's revision of the scenery, during the course of a duet between Tosca (Miss Tebaldi) and Cavaradossi (Mr. Tucker)

Valle at the rear, but he should not have had the Cardinal come back. It is essential that Scarpia should have the entire attention of the audience at the moment that he bursts out (with delicious irony that is wholly unconscious) "Tosca, for thee I forget God!" In fact, stage directors these days worry themselves far too much about keeping the crowd in the church busy, thereby making things difficult for the principals, who have to convey all sorts of subtle nuances of feeling in this scene. In the days of Scotti, the eyes of the audience scarcely left Scarpia for a second, and nothing was done to divert them.

There were also far too many servants and policemen in Scarpia's room at the Farnese Palace. While so devious a cat-and-mouse game was being played, Scarpia would not have wished so many spectators, even if they were his henchmen. It would be easier for the artist, too, if the large table were not so far back on the stage and if Scarpia sat at the small supper table on stage left with his back to the wings, instead of facing them.

Mr. Fox has freshened up the scenery considerably and his ramblings of Castel Sant'Angelo are handsome, though the view of Rome is skimpy. With some rear-

rangements of furniture and alterations of stage business, this could be a first-rate production.

The reception was tremendous. Whatever misgivings a critic might have had about the performance were certainly not shared by the audience, which shouted its enthusiasm far into the night.—R. S.

Rigoletto, Nov. 29

Singing his first Rigoletto of the season, Robert Merrill disclosed the vocal richness one has come to expect from him in this meaty role. The baritone's acting had gained assurance. Although he still cannot resist bringing down the house at the end of an aria, his stage deportment in general showed a restraint, an over-all cohesiveness of interpretation and an inner resourcefulness that added stature to his readings of Verdi's warped hero; the changes of mood in Act III, particularly, were enough to send shiver's down one's spine. It is in an aria such as "Cortigiani, vil razza dannata" that Mr. Merrill continues to sound most at home, musically speaking. He rose superbly to dramatic accents, to shadings of one passion or another, whereas more purely lyrical moments—the second-act duet with Gilda is a case in point—seemed to relieve rather short shrift and to uncover a certain hollowness of tone or coarseness of production. The part of Rigoletto, however, hardly calls for sustained *bel canto*. Mr. Merrill's characterization was a highly effective one.

What it means to sing Verdi with flawless technique but a paucity of fire was demonstrated by Eugene Conley, again substituting as the Duke of Mantua for an indisposed Jan Peerce. Mr. Conley's singing was easily the most beautiful of the evening; in "Manon" it would have been entirely successful. While one must continue to admire this tenor's great gifts and increasing physical aplomb, one had to admit that this was not the ideal Duke. Roberta Peters, on the other hand, acted an admirable Gilda and sang very well—although lately her treatment of her top octave has given me an uneasy feeling that she may be toying with the idea of becoming a dramatic soprano.

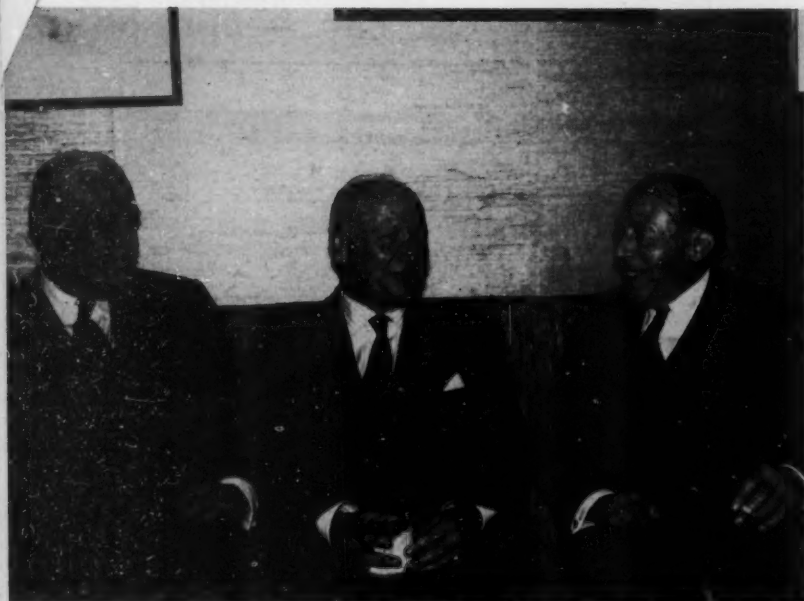
Rosalind Elias repeated her sumptuous Maddalena, Nicola Moscona his sinister Sparafucile; the others were the same. Fausto Cleva conducted with

(Continued on page 29)



Sedge Le Blang

Robert Merrill as Rigoletto



Left to right: Arthur Judson; Frederick C. Schang, Jr., president of Columbia Artists Management and chairman of Community Concerts; and F. C. Coppicus, consultant and member of board of Columbia Artists

Representatives Meet For 28th Annual Community Conference

THE 28th annual conference of Community Concerts, Inc., was launched in New York on Monday, Nov. 28, with a luncheon at the St. Regis Roof. Sixty-one field representatives, the executives of Community Concerts and of Columbia Artists Management, and departmental heads were present.

Many who have attended the conferences over the years considered it one of the most spirited and enjoyable opening events. Gerald Moore entertained by offering glimpses from his inimitable lecture-recital, "The Accompanist Speaks". Later in the afternoon, the representatives converged on Carnegie Hall to hear Igor Gorin, baritone, rehearse for the Telephone Hour broadcast scheduled for that evening.

Forty musicales were arranged in Carl Fischer Concert Hall so that artists could perform for the various members of the staff, as well as for the many visiting committee members. The latter came to New York from all over the United States and Canada at this time to attend these brief recitals and the other musical functions scheduled for the conference.

During the two-week conference, representatives and visitors also heard a recital by Rudolf Firkusny, pianist, in Carnegie Hall; a concert by the New York Philharmonic-Symphony, conducted by George Szell, with Eugene Istomin as piano soloist; and Town Hall recitals by Herman Godes and Ray Dudley, pianists; Conchita Gaston, mezzo-soprano; Carol Brice, contralto; the Obernkirchen Children's Choir; and Lois Marshall, soprano.

An important event of the conference was a viewing of the NBC TV Opera Theater performance of "Madame Butterfly", on Dec. 4, with Elaine Malbin as Butterfly, and Miss Gaston as Suzuki. The field representatives were delighted to learn that the distinguished new NBC Opera would go on tour next season (see page 6).

For lighter entertainment, Community members and committee visitors were invited to attend their choice of three Broadway shows, "Damn Yankees", "Witness for the Prosecution", and "Pajama Game".

Morning sessions were given over to discussions of the various means of bringing maximum service to the approximately 900 cities affiliated with Community Concerts. A thorough exploration of new ideas and approaches to this end was emphasized.

These sessions were presided over at different periods by David Ferguson, president of Community Concerts; Herbert O. Fox, vice-president; and Marion Evans, vice-president. Guest speakers who addressed the field representatives were Arthur Judson, Frederick C. Schang, Jr., Kurt Weinhold, Horace Parmalee, Andre Mertens, and William Judd.

Both Mr. Judson and Mr. Schang stressed the remarkable growth and expansion of concert and orchestra appearances throughout the United States and Canada, and praised the activities of the local committees in their dedication to the high purpose of making these appearances available to their various cities and towns.

Mr. Fox paid tribute to the women of this country and Canada by pointing out that nowhere else in the world do women give so much of their time and energy to the development and maintenance of such educational and cultural activities as libraries, schools, churches, concerts, museums, and so on.

The conference closed officially on Saturday afternoon, Dec. 10, with the annual office party, attended by approximately 400 persons. These included many concert artists, visiting committee guests, the entire staff of Columbia Artists and of Community Concerts, including members of the board of Community Concerts, Ltd., of Canada.

Many of the field representatives and guests stayed through the next day to attend the three Sunday concerts scheduled for Town Hall, bringing to an end one of the most stimulating and rewarding conferences in the history of Community Concerts.



Andre Mertens, vice-president of Columbia Artists; Joseph Gimma; Dimitri Mitropoulos; Charles Kullman; Lucrezia Bori



David Ferguson, president of Community Concerts; Walter Cassel; Margaret Blackburn, Community representative; Mildred Dilling; Mrs. Cassel



Eula Barton, Community Concerts representative; Thomas Schippers; Ruth O'Neill, vice-president and treasurer of Columbia Artists; Leon Harrelson, Community representative; and Alan Bunce, Community representative



Mimi Benzell; Herbert O. Fox, vice-president of Community; Hertha Ann Duemling, president, Ft. Wayne Community Concerts Association; Mrs. E. B. Ludwig, president, New Orleans Association



Risë Stevens together with Kurt Weinhold, vice-president of Columbia Artists Management



Dorothy Donahue, Community representative, with Gerald Devlin, assistant field manager of Community Concerts, and Mrs. David Ferguson



Ruth Enders Harvey, booking director of Community; Mabel Roeth and Tiny Stacy, Community representatives



Humphrey Douless, vice-president of Columbia Artists Management; Gay Sandelin, Community representative; Mrs. Norman Scott and Mr. Scott



Pauline Walston, Community representative; Elaine Malbin; William M. Judd, vice-president of Columbia



Frances Archer and Beverly Giles; Richard Yarnall, assistant field manager of Community



John Cowan, Community representative; Heidi Krall; John Kornfeld, Community representative; Robert Stafford, Community representative



Eleanor Steber, with Thomas Thompson, booking director of Community, at one of the social gatherings



Ada Cooper, of Columbia; Leonard Exum, Community representative; Elaine Malbin; Mr. and Mrs. Richard Tucker; Edgar Kneidler, Community representative



Dan Shull, Community representative; Horace Parmelee, Columbia vice-president; Eileen Farrell; Amy Wilcox, John Schickling, Community representatives



Gladys Swarthout, with Marion Evans, vice-president of Community Concerts, and Mrs. Herbert O. Fox



Russell Simmons, manager of Community of Canada; Mrs. Henry Krug, board member of Community of Canada; Martha Lipton; Constantine Vasiliades, Community representative



Theodor Uppman and Mrs. Uppman; with Lucille Schreiner, Community representative



Irene Straub and Adelia Caldwell, Community representatives; Elena Nikolaidi; Dorothy Schory and Marion Ross, Community representatives

JM Photos

ORCHESTRAS in New York

Scherman Conducts Works By Finzi and Ravel

Little Orchestra Society, Thomas Scherman, conductor. Wallace Shapiro, clarinetist. Town Hall, Nov. 28:

Overture, "The Fairy Tale of the Lovely Melusina" Mendelssohn
Concerto for Clarinet and String Orchestra Gerald Finzi
(First United States performance)
"L'Enfant et les Sortilèges" Ravel

Ravel's exquisite setting of Colette's brilliant fairy tale about a naughty child's reform has never failed to charm audiences, in whatever form it has been given, and this concert performance in English beguiled Mr. Scherman's listeners completely. The singers stood on a raised platform behind the orchestra. Using props designed by Lisl Weil to indicate to the audience the various things they represented (teapots, trees, bats and cats among them), they sang into microphones. The staging was devised by Max Leavitt.

It was the orchestra that stole the honors at this performance. Mr. Scherman conducted with a perceptive sense of the marvelous colors and sonorities of this voluptuously beautiful score. Handicapped by the microphones, disadvantageously placed, and busy with props, the singers did not have an easy time of it. It must be admitted that their performances were more notable for spirit and dramatic intelligence than for technical polish or loveliness of tone. The cast was made up of Madelyn Vose (The Child), Elizabeth Pritchett (Mama, Teacup, Bat, Squirrel), Marjorie Gordon (Princess, Fire, Nightingale), Helen Vanni (Chair, White Cat, Dragonfly), Howard Fried (Book), James Stover (Teapot), Eugene Flam (Clock, Black Cat), and Francis Monachino (Chair, Tree). But with all its shortcomings this was a highly enjoyable performance of a work that is far too seldom given, either in concert, opera, or ballet form, all three of which are practicable for it.

Gerald Finzi, born in London in 1901, loves the English countryside, and his Clarinet Concerto has an easygoing, pastoral meditativeness that reflects this love. Its tunes are sweet, its harmonies pleasant, and yet one becomes fearfully restless before it has ambled through the three traditional movements. The solo part is rather ungrateful, but Mr. Shapiro played it capably. The principal defect of this music (at first hearing) seemed to be its lack of cohesiveness; the composer indulges continually in sentimental "asides" until the whole work sounds like one long digression. The final rondo is too pedestrian to whip it into shape. Mr. Scherman conducted the concerto with praiseworthy awareness of its lyric and introspective character.

—R. S.

Rabinofs Introduce Martinu Concerto

Philadelphia Orchestra, Eugene Ormandy, conductor. Benno Rabinof, violinist; Sylvia Rabinof, pianist. Carnegie Hall, Nov. 29:

"Symphonic Metamorphosis on Themes by Weber" Hindemith
Concerto for Violin, Piano and Orchestra Martinu
(First New York Performance)
Symphony No. 4 Brahms

Benno and Sylvia Rabinof introduced the Concerto for Violin, Piano and Orchestra written for them by Bohuslav Martinu to New York at this concert. They had given the world premiere of the work with the San Antonio Symphony last year.

Since Martinu has always displayed a firm command of and affection for classical forms, without sacrificing



Benno and Sylvia Rabinof

either the freshness or freedom of his work, my hopes for this concerto were high. I thought that he might have approached the challenge of composing for so difficult a combination with something of the ingenuity and boldness with which Beethoven solved the problems of his Triple Concerto, for violin, cello, piano and orchestra. But alas, Martinu has made things all too easy for himself in this work. The instruments are seldom heard together with the orchestra; long stretches are assigned to them alone, in which nothing interesting is stated or developed; and the orchestral writing throughout is discreet at the expense of feebleness. The thematic material is almost embarrassingly commonplace (one cannot decide whether the references to Paganini in the last movement are intentional or accidental). Although the Rabinofs played with devotion, they could not make this patchwork hang together. The hearty applause was earned rather by their performance than by the music.

The orchestra played the Hindemith work with the sort of virtuosic polish it requires. What a pity that this score smells so strongly of the lamp before it ends! Had Hindemith kept it shorter, his masterly workmanship and clever scoring would have masked its lack of emotional vitality.

Mr. Ormandy always manages to get a touch of Massenet's "Manon" into his Brahms, or at least so it seems to me. I wish that he would ruthlessly expunge all of the sentimental retards, throbbing viola and cello effects, and other prettifications from his interpretation of the Fourth Symphony, and discover how much nobler it would sound. Technically speaking, the orchestra was in impeccable form.

—R. S.

New Works By Varese and Stravinsky

Camera Concerts, Jacques Monod conducting. Bethany Beardslee, soprano. Town Hall, Nov. 30:

Ricercare Bach
"In Memoriam Dylan Thomas" Stravinsky
(First New York performance)
"Deserts" Edgar Varèse
(First New York performance)
"Pierrot Lunaire" Schoenberg

The Stravinsky work is scored for tenor, string quartet and four trombones, and is a further evolution of his fabulous palette. In three sections (Dirge-canon, Song, Dirge-canon) he utilizes the techniques of the 12-tone school within the framework of a five-note motif. With Rawn Spearman evocatively declaiming the song section, the words taken from a vibrant Dylan Thomas poem, the work seems curiously detached and impersonal for such a supercharged theme. Moreover,

in being so concerned with manipulating the five-note theme, the work takes on a pale ashen quality which may have been the composer's intent, but which left this listener unmoved.

The first New York performance of Edgar Varèse's "Deserts", for winds, brass, five percussionists and one Ampex tape-recorder model 3502 with two speakers faced toward the rear for indirect hearing, provided an overwhelming density of sound for an unrelenting 25 minutes. Initial excitement faded with the endless repetition of the non-harmonic brass clusters, the staggered percussion, and the insensitive use of the tape recorder. Perhaps Town Hall is too small for sound of such grandiose proportions. Only when the intense sound clusters relaxed, was one aware that Varèse is a master of color and a flexible controller of rhythmic elements.

A good performance of Schoenberg's fantastic masterpiece "Pierrot Lunaire" refreshed the ear after a well-deserved intermission. Miss Beardslee was a faithful, communicative interpreter of the Sprechstimme. Isidor Cohen and Charles MacCraken did wonders with their violin and cello solos. The translation supplied was excellent, and is the work of John Pauker. Throughout the concert, Jacques Monod held the reins with authority and conviction.

—E. L.

George Szell



Szell Conducts Philharmonic In Beethoven Concert

New York Philharmonic-Symphony, George Szell conducting. Eugene Istomin, pianist. Carnegie Hall, Dec. 1:

BEETHOVEN PROGRAM
Overture, "Coriolanus"
Piano Concerto No. 4 in G major
Symphony No. 6

Eugene Istomin played the Fourth Piano Concerto with extraordinary lucidity, energy, and technical resourcefulness. His tone was truly brilliant, and he was in complete command of a broad range of dynamics. The rapport between soloist and orchestra was close. Only at one moment, in the first movement, was there a disparity of tempos. The volume of sound that the orchestra produced was held to proper proportions by Mr. Szell. In the Andante con moto, Mr. Istomin displayed a wonderfully sensitive touch and legato. This was a distinguished interpretation.

In his first appearance this season as guest conductor, Mr. Szell drew consistently pure, clear textures from the orchestra, kept the choirs admirably in balance, and maintained the musical flow. His authority and technical mastery were always in evidence. However, he did not fully communicate the vitality of Beethoven's "Pastoral" Symphony on this occasion, as one had been led to expect from the high interpretative standards for this work which he has set in the past. The "Coriolanus" Overture



Eugene Istomin

Joseph Szigeti



was executed a bit loosely, the orchestra perhaps not having warmed up yet.

—D. B.

Szigeti Soloist With Philharmonic

New York Philharmonic-Symphony, George Szell, conductor. Joseph Szigeti, violinist. Carnegie Hall, Dec. 3:

"Leonore" Overture No. 3 Beethoven
Adagio for Violin and Orchestra, K. 261 Mozart
Concerto for Violin and Orchestra, K. 216 Mozart
Symphony No. 6 Beethoven

With George Szell conducting with greater freedom and deeper emotional impact than this reviewer has ever heard before, this concert was a resounding success. After hearing Beethoven's great "Leonore" Overture countless times before, how wonderful it was to hear a new, valid, electrifying conception of the work. To heighten the dramatic intensity, Mr. Szell emphasized every syncopation, created a whirlwind of an accelerando before the first back-stage trumpet call, and whipped up a tempestuous frenzy before the coda. In contrast to the pyrotechnics, the andante was drawn out to a sustained, lyrical largo, and the pianos shaded towards pianissimo.

Joseph Szigeti was soloist in two works. Both are almost entirely lyrical, with a simplicity of line that is deceptively simple. The one reservation in an impeccable display of musicianship and rapport with the conductor was the vibrato, which was tremulous. This was unfortunate, for the adagio is one long sustained song, and Mr. Szigeti curved the line so beautifully that one wished for a steadier control of the sound.

The reduced orchestra was an intelligent idea, for it not only approximated the 18th-century orchestra, but it gave the violin room to speak within the piano-mezzo forte area. This led to most subtle and cultivated performances of a high order. Beethoven's "Pastoral" was repeated from Thursday's program.

—E. L.



Impact

Halina Czerny-Stefanska and Izler Solomon (see opposite page)

ORCHESTRAS in New York

Polish Pianist Makes Debut

Symphony of the Air, Izler Solomon conducting. Halina Czerny-Stefanska, pianist. Town Hall, Dec. 3, 8:30:

Symphony in D, K. 504.....Mozart
Concerto in C, K. 467.....Mozart
Concerto No. 1.....Chopin

Halina Czerny-Stefanska, a descendant of Karl Czerny, is a Polish pianist who has concertized extensively in Europe and has also been heard in South America and the Near and Far East. Though she has made recordings for HMV, she is generally unknown to American audiences. She should not be, for her American debut proved her to be a fine artist. Her performance of the Chopin E minor Concerto was in every way first-rate and made one wish that she would give soon a recital devoted exclusively to her countryman's music.

Though she was not completely at home in the Mozart concerto, she played it with a straightforward honesty that avoided personal touches and rhythmic elasticity. She did not choose to use a large scale of dynamics, for the most part playing in the mezzo-forte range, but her tone was resonant and carried throughout. The performance, however, was too cautious, per-

haps due to nervousness, and one wished that she had relaxed and let the music really speak.

But the Chopin was truly inspired. The lyrical passages were lyrical and not marred by oversentimentality or rubato. The first movement was majestic, not a bravura display, and she made the last movement a dance, not a vehicle for virtuosity. In the Romanza she produced some hauntingly liquid, pianissimo tones that seemed to float on air—tones that only a master of the instrument can produce. For an encore, she played a Chopin mazurka equally enchantingly.

In the orchestral portion of the program Mr. Solomon revealed many of the individual beauties of Mozart's "Prague" Symphony, but, on the whole, the work was too hard driven.

—F. M. JR.

Luening-Ussachevsky Tape Work Premiered

Columbia University Orchestra, Howard Shanet, conductor. McMillin Theater, Dec. 3:

Suite from "Les Fêtes de Polymnie"
.....Rameau
Rhapsodic Variations for Tape Recorder and Orchestra.....
.....Luening-Ussachevsky
Symphony No. 1, in D major.....Gounod
"Varsang", Op. 16.....Sibelius
(All first New York performances)

Otto Luening and Vladimir Ussachevsky produced "Rhapsodic Variations for Tape Recorder and Orchestra" as a co-operative effort at the commission of the Louisville Symphony. It was first performed in Louisville under Robert Whitney on Dec. 20, 1954.

The work introduces in concert performance, for the first time in this country, the use of the tape recorder as a solo instrument combined with orchestral accompaniment. The tape is recorded and prepared far in advance of the performance. The sounds used in this particular work were the flute, the piano, and percussion. Through various mechanical manipulations the sound is combined, distorted, with an almost limitless breadth of range and rhythmic complexity.

Opening with a thematic statement in the orchestra, the work then presents the subject in canon by the tape recorder, bass and cello. Variations follow in the sense of transformations; there are also unusual canonic treatments of sonorities. After a roaring climax and a rollicking can-denza the work slowly expands and relaxes to a meditative ending.

The work is the most musically fascinating piece of its kind to be produced to date. It is sensitive, moving, sparkling, and at times is profound. Orchestrally, the piece is only moderately difficult, which makes it relatively feasible to be done by non-professional groups. It was thus conceived and is ideally suited to spread

this new gospel of orchestral sound. It is hoped that New Yorkers will have the opportunity to hear it soon again.

The fact that all of these pieces, first performances, were interesting and well played does credit to both the Columbia University Orchestra and its conductor, Howard Shanet.

—M. D. L.

Knickerbocker Chamber Players Give Second Town Hall Concert

The Knickerbocker Chamber Players, with Carl Bamberger as guest conductor, gave their second concert of the season at Town Hall on Dec. 4, at 5:30. Ezra Laderman's Music for strings, woodwinds, and harpsichord (1955), written for the Knickerbocker Chamber Players, received its first performance. It is a dark, rather austere work with moments of intensity and others of a strange tenderness and longing. The ensemble conveyed the nebulousity and diffusiveness of the work well.

The various combinations of players for the different pieces played with fine balance and unity. That they were out of tune at times should be attributed to the abominable weather. Alessandro Scarlatti's Sonata in F major for recorder, two violins, and continuo was performed with charming intimacy and delicacy. Alfred Mann played the soprano recorder with warm tone and the greatest meticulousity and taste. In Steffani's

(Continued on page 26)

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RECITALS in New York



Rudolf Firkusny



Anna Russell



Jacques Abram

Samuel Lipman, Pianist **Town Hall, Nov. 27, 5:30**

This remarkably gifted pianist, 21 years old, appeared in a program of four substantial offerings: Hindemith's Sonata No. 2 (1936), Liszt's Sonata in B minor, Beethoven's Sonata in A flat major, Op. 110, and Prokofiev's Sonata No. 7, Op. 83. Opening with a clean and rhythmically succinct performance of the Hindemith, Mr. Lipman turned to what is obviously piano music very dear to him, Liszt's Sonata. He gave the piece a stirring, while not excessively brilliant, reading. His technique itself was thoroughly schooled while not overly brilliant. His aims appeared more searching, for he seemed musically sensitive. In the Liszt he colored the runs deliciously, built up moments of grandeur and pathos, and drove the work home with extraordinary scope and insight.

Mr. Lipman's Beethoven was equally as tasteful. His moderate use of the pedal was a distinguishing feature—never once did he cover a phrase, hide a measure, or romanticize the sonata in any way. The work spread itself out slowly so that one could see its entire structure with utter clarity. It had style and sturdiness. The Prokofiev was a tour de force, especially the Precipitato; it was a most imaginative performance. One need hardly go on to say that this was an exceptional debut by a young pianist whom the future should carry to even greater musical distinction. —M. D. L.

Anna Russell, Concert Comedienne **Town Hall, Nov. 27**

In her recent book "The Power of Being a Positive Stinker," Anna Russell writes: "Twenty times a day repeat these words: 'I will not be a negative stinker; I will be a positive stinker!' Soon no one will come near you and you will find that you hate absolutely everybody." Either Miss Russell's advice is not sound or she did not follow it herself, for Town Hall was packed for the comedienne's first recital of the season. And I am also afraid that Miss Russell did not convince her listeners that she hated them.

The program, composed of material written, composed, and arranged by Miss Russell, was as varied as it was entertaining. Beginning with a group that exemplified various opening numbers on sopranos' recitals, Miss Russell offered versions of what she termed the national-anthem, the disconcerting, and the charm and sweet-natured types. The effect she achieved in "Du bist wei eine Spinkel," a parody on the lieder singer, probably came too close for comfort for any aspiring recitalist in the audience.

Her folk-song survey, which included "Jolly Old Sigmund Freud," and "Hamletto" were equally hilarious, the latter being an analysis of an opera for which Verdi did not write the music.

Assisted by Jimmy Carroll and his Anti Antiqua Musici, Miss Russell closed her program with a survey of popular music. She said that since Tin Pan Alley had been tinkering with the classics for so long, she did not see why she should not "touse up" popular music. To try to explain how effec-

tively she accomplished this could only be an understatement. —F. M., Jr.

Henri Deering, Pianist **Town Hall, Nov. 29**

Like a good many pianists of the romantic school, Mr. Deering had to work himself into the mood for this recital—his second in a series of three. Consequently, his playing in the first half of the program, an all Schumann-Chopin one, was somewhat of a disappointment. One sensed, under the surface glibness of his performances in Schumann's Arabesque, Toccata, Romance in F sharp, and G minor Sonata, and in Chopin's F minor Fantaisie, that this music was well within his interpretative province, if only momentarily revealed.

With some Chopin etudes (Op. 25, Nos. 7 and 5, and Op. 10, No. 4), Mr. Deering's wrestling with his muse came to an end and from here on the recital was exceptionally rewarding. Mr. Deering proved to be a wonder-worker in tone and a master pedalist. He had, too, that natural feel for rubato without which Chopin sounds either stilted or mannered. Besides his imaginative handling of the aforementioned etudes and two mazurkas from Op. 63, Mr. Deering made a magical tone poem of the E minor Nocturne, Op. 72, No. 1. Not only did he keep the melody floating singingly on the top, but he made the underlying accompaniment a thing of beauty in itself. In the final movement of the B minor Sonata, Mr. Deering let himself go, playing in the grand manner with power, sweep and abandon. —R. K.

Rudolf Firkusny, Pianist **Carnegie Hall, Nov. 30**

The featured work on Mr. Firkusny's recital was Janacek's Capriccio for the Left Hand Alone, for piano with small ensemble. Assisting Mr. Firkusny in the New York premiere of this work were the following members of the New York Philharmonic: John Wummer, flute; John Ware and Nathan Prager, trumpet; Donald Wittegan, tenor tuba; and Edward Herman, Lewis Van Haney and Allen Ostrander, trombone. Franz Allers conducted the intricate score with sympathetic understanding for its strange idiom—a blend of romantic piano writing against dark, modernistic, and odd tonal scoring for the winds. At first it seemed as though Janacek had scored these unearthly rumblings in the lower registers of the winds rather arbitrarily, but, little by little it became apparent that there was a design here that supported the glittering filigree of the piano with a kind of subterranean underpinning. Needless to say, Mr. Firkusny, an ardent champion of Janacek's works, made the most of this work, performing it as a labor of love. The Capriccio is more highly developed, and more emotionally compelling, than Janacek's Concertino, a similar type of work, which Mr. Firkusny introduced here on Oct. 17 at a Little Orchestra Society concert.

Prior to the Janacek, Mr. Firkusny was heard in Mozart's C minor Fantasy, K. 396; in Schubert's A minor

Sonata, Op. 143; and in Moussorgsky's "Pictures at an Exhibition".

His playing of these was technically flawless and imbued with those sterling qualities of musicianship for which he is justly noted. He had at his command as wide and varied an array of beautiful tonal colors as could be desired. He molded his phrases like a sculptor—no detail that could possibly have made for perfection seemed overlooked. Yet this very virtue kept his playing in the Moussorgsky from being as exciting as it might have been had he thrown it overboard occasionally. One thing he did in the Moussorgsky, however, which I never heard any pianist attempt to do before was to play "chorally"—to simulate those tonal "swellings" so characteristic of Russian choral singing. The effects he achieved were as startling as they were beautiful; mystifying, too, as to how he achieved them. Mr. Firkusny closed his recital with the playing of three Polkas by Smetana, the third of which, in F major, was stunningly virtuosic. —R. K.

Jacques Abram, Pianist **Town Hall, Dec. 1**

After a season's absence, Jacques Abram returned to Town Hall in a largely romantic program, opening with Haydn's Andante con Variazione. He played Schumann's "Kreisleriana", Op. 16, three Debussy pieces, and Chopin's Sonata in B minor, Op. 58.

Despite moments of flurry the pianist displayed delightful clarity in the Haydn, and warmth and style in the Schumann. The three Debussy works he chose to perform were "Poissons d'Or", "Feux d'Artifice", and "L'Isle Joyeuse"—some of the most brilliant in the composer's piano literature. They were played with technical fastidiousness and color, though they lacked much in the way of sensitivity and delicate nuances.

The Chopin was certainly Mr. Abram's most notable achievement of the evening and substantiated the fact that he is a brilliant technician and a continually maturing artist. In this work, he achieved a lyric expressiveness in the slow movement and a communicative eloquence and conviction throughout that indicated that he was in the vein. The nervous tension that had made itself felt in other works on the program did not interfere with the flow of Mr. Abram's playing, and except for some places in the finale he was completely in command of his powers. —M. D. L.

Warren Small, Baritone **Ramy Shevelov, Violinist** **Town Hall, Dec. 2, 5:30 (Debuts)**

Ramy Shevelov and Warren Small are this year's winners of the New York Madrigal Society Town Hall Debut Award. Mr. Small sang with accurate intonation and clear diction, and demonstrated musical sensitivity in songs by Purcell, Brahms, and Finzi. His voice had a rather reedy quality, especially in the Brahms and Finzi songs, but it softened in the "Tambourin", arranged by Tiersot. Mr. Small sang five songs from Gerald Finzi's "Earth, Air and Rain" comprehensively. They are skillfully written, but sentimental, sometimes dull. James Quillian was the able accompanist.

Mr. Shevelov performed the Bach Partita No. 2, in D minor, for violin alone, and Bloch's "Baal Shem" Suite. Few artists can fully meet the emotional and technical demands of the Bach work. Mr. Shevelov fell short in more than one way, in spite of his exceptionally full, fluid tone, intelligence, and sincerity. There were frequent in-

accuracies of pitch, and his playing lacked intensity. He acquitted himself nobly in the "Baal Shem" Suite, in which he had far less difficulties with mechanics. He and his accompanist, Russell Sherman, performed the work with marked vigor and lyricism. —D. B.

Herman Godes, Pianist **Town Hall, Dec. 2**

Herman Godes, the Latvian pianist who made his New York debut exactly two years ago, presented a varied program which included Schubert's Sonata in B flat, Op. posth., Bartok's Sonata, and Chopin's Fantaisie in F minor, as the major works, as well as shorter pieces by Arthur Berger, Norman Dello Joio, Robert Palmer, Ravel and Liszt.

Mr. Godes appeared to be a well-equipped pianist, technically, and his tonal work in softer passages was pleasing. In trying to squeeze the last ounce of expressivity out of every note however, Mr. Godes defeated himself. Bach's Organ Prelude and Fugue in D major (heard in the d'Albarran arrangement), for instance, is a virtuosic piece, yet Mr. Godes mooned over the Prelude as though it were a Chopin nocturne and took the sparkling Fugue at a snail's pace. Although there were some lovely moments in the Schubert Sonata as he played it, its length seemed a little more than heavenly. Each piece sounded like the one that went before. —R. K.

Carol Brice



Carol Brice, Contralto **Town Hall, Dec. 4, 2:30**

Not that it should have come as a surprise to anyone, but from the very first notes of her latest recital it was evident that Carol Brice is a singer splendidly endowed by nature. Hers is a true contralto. Rather shaded in quality, the voice is nonetheless vibrant and clean; what is more, she uses it in a way that is remarkably true as to intonation and adept technically. While Miss Brice's highs occasionally sound edgy and unfocused, the middle register is creamy and the lows are thrilling.

Vivaldi's "Stabat Mater", which opened the program, came across a bit inflexibly, but with the "Jubilate Domino" of Dietrich Buxtehude the singer had warmed up to a supple and effective performance. Sheppard Coleman, playing the cello obligato, seconded her in a workmanlike manner. There followed a group of six songs by Hugo Wolf, which, in their fanciful but intense variety, shed light not only on Miss Brice's solid musicianship, but on her limitations as well. The most rewarding of these pieces, and possibly the best-sung offering of the afternoon, proved to be "Herr, was tragt der Boden hier?", delivered with long and lovely lines and a wealth of affecting interpretative detail. "Liebe mir im Busen zündet", on the other hand, betrayed a want of agility—but temperamental rather than technical. The difficulties of the music were bested, but one felt a certain lack of expressive rapport between the singer and the song.

The feeling was crystallized in the subsequent work, Beethoven's "Ah, Perfido!" This was simply too extensive in scope. Formalized postur-

RECITALS in New York

ings, stirring though they may be in other hands, are not for an artist of such vital and transparent sincerity; Miss Brice was too true to herself to be successful in a mood of this sort.

Of six Christmas songs in various idioms, most moving was the unaccompanied "Po' Lil' Jesus", rich in depths of spiritual resource. Four Preludes by Irving Mopper, brief bits of deft calligraphy to poems of Langston Hughes, received a local premiere. The recital wound up with seasonable radiance in a setting of Psalm 150 by Louie White. At the piano throughout was the thoughtful and accomplished Jonathan Brice. —F. M.

Alfred Deller Trio Carl Fischer Hall, Dec. 4, 5:30 (Debut)

The American debut of the renowned English counter-tenor Alfred Deller, under the auspices of the Concert Society of New York, was unattended by fanfares of publicity and huge crowds, yet it was one of the most important events of a brilliant season, from a purely musical viewpoint. For Mr. Deller is not only a great artist and a distinguished musical scholar, but he has a type of voice that most people have never heard, and he sings the music of the Elizabethan period and of the succeeding centuries authentically, with a decorative freedom, a rhythmic plasticity, and a technical virtuosity barely hinted at by most modern interpreters. To hear him sing Dowland's "Flow my tears", or Purcell's "Music for a while", or Buxtehude's "Jubilate Domino" is to unite an unforgettable experience of beauty with an invaluable lesson in music history. Fortunately, Mr. Deller's recordings for Vanguard have already brought him to the notice of a large public in this country.

The Alfred Deller Trio is rounded out by Desmond Dupre, a superb performer on both the lute and the viola da gamba, and Robert Conant, an expert harpsichordist. The program included songs to the lute by Campion, Dowland, Morley, Johnson, and anonymous Elizabethan composers; two magnificent airs by Purcell, from "Hail Bright Cecilia" and "Oedipus Rex"; Monteverdi's "Audi, Coelum verba mea", from the Vespers (1610) and lullaby from "L'Incoronazione di Poppea"; Buxtehude's cantata, "Jubilate Domino"; and a purely instrumental work, Christopher Simpson's Divisions on a Ground, for viola da gamba and harpsichord.

An added feature of the concert was the performance of Mozart's Duo for Violin and Viola in G major, K. 423, by Frances Magnes and Paul Doktor. Although they played this masterpiece in spirited fashion, it was sadly out of place on the program. Incredible as it may seem, the Mozart music sounded positively heavy and earthbound, after the delicate beauty of the Elizabethan songs. If you would learn what music has lost in "progressing", you need only hear a recital by the Alfred Deller Trio, an ensemble that should long flourish in our midst. —R. S.

Alton Jones, Pianist Town Hall, Dec. 4

Alton Jones's recital was a rewarding one. The pianist played an interesting and unhackneyed program with greater variety and beauty of tone and emotional and intellectual awareness than he has on past occasions. The occasional hardness of tone that used to mar his playing was nowhere in evidence. His chord work was always resonant and he was master of the flowing, singing legato line whenever the music called for it. For his opening group, Mr. Jones had unearthed



Alton Jones

three pieces from the harpsichord school—a Sonata in C minor by José Gallés; Marcello's Adagio transcribed from the D minor Concerto by J. S. Bach; and a sparkling Sonata in A minor by Antonio Soler. Haydn's unfamiliar Sonata in D (No. 25, Peters edition) which followed proved to be a gem, and Mr. Jones played it with the jewel-like perfection it deserved.

Next, Mr. Jones tackled two of the hardest nuts to crack in the repertory, Brahms's F sharp minor Sonata, Op. 2, and Schumann's "Humoresque", Op. 20. He not only made these episodic works hang together, but he brought them vividly to life. Further evidences of his versatility as interpreter were to be had in his playing of a delightful Sonatine (No. 3) by Persichetti; the Rumanian Folk Dances of Bartok; Chopin's infrequently heard Nocturne in F sharp minor, Op. 48, No. 2 (the most evocative of the evening's performances); and two pieces by Rachmaninoff—the Etude-Tableau in E flat minor from Op. 33 and the Prelude in B flat from Op. 23. The last Mr. Jones played with exciting virtuosity. —R. K.

Henri Deering, Pianist Town Hall, Dec. 6

Presenting a program of French piano music with which he was in complete rapport for his third and final recital, Mr. Deering provided an evening of rare enchantment. The pianist did not, as in the previous recitals, have to work himself into the mood; he was in the vein from the start. Opening with César Franck's Prelude, Chorale and Fugue, a work evidently close to his heart, Mr. Deering revealed its inner radiance without oversteering or underplaying the lush chromaticisms with which it abounds. Equally imaginative and colorful was his performance of Ravel's Sonatine—a performance of the utmost refinement and subtlety. In Ravel's Rigaudon, and in Debussy's Toccata, Mr. Deering was a virtuoso in chiaroscuro. His performances of the Nocturne in E flat, the Impromptu in F minor, and the "Romance sans paroles" by Fauré were hauntingly lovely. He seemed to have an especial affinity for these, and for Debussy's Saraband, playing them like inspired improvisations. The charm of Mr. Deering's playing was heard to further advantage in three pieces by Poulenc and in Debussy's "Reflets dans l'eau" and "Jardins sous la pluie". —R. K.

Conchita Gaston, Mezzo-soprano Town Hall, Dec. 8 (Debut)

A native of Manila, Miss Gaston has appeared in New York with the City Opera—most notably in "Carmen"—and only the Sunday before this recital had sung Suzuki in the NBC TV presentation of "Madame Butterfly" (see page 16).

A handsome girl, strikingly gowned in a black-and-white version of the Philippine national costume, Miss Gaston used her warm, attractive voice, with its occasional pleasantly metallic coloration, to best advantage in her Spanish songs. Here she suc-

ceeded in communicating in full measure the flashing spirit of Falla's "Seguidilla Murciana", the haunting quality of his "El Faño moruno", the angry despair of his "Polo", and similar vivid moods in songs by Nin and Granados.

She was nearly as successful in detailing the lightly cynical atmosphere of Ravel's "Nicolette" and the charm of some songs in English. She had learned the correct style for the Schubert, Mahler, and Debussy songs that occupied a good portion of the program, but the emotional atmosphere seemed assumed rather than a matter of inner conviction. In the lighter songs, such as Mahler's "Rheinlegendchen", she turned many of the phrases gracefully, but the color and weight of more somber works were not hers to convey.

As her accompanist, Arpad Sandor drew beautiful sounds from the piano but sometimes treated the music in a mannered fashion. —R. A. E.

Obernkirchen Children's Choir Town Hall, Dec. 10, 2:30

The Obernkirchen Children's Choir returned for the first of two concerts, to a full and appreciative audience, and did not disappoint its many admirers. During the first half of the program, the young singers sang 12 of their old favorites with their usual charm and musicianship, including such gems as "Die Rose stand im Tau" by Schumann and Lasso's "Echo Song". Several of the children were soloists in certain of the selections, and one can only hope that they do not lose their delightfully pure voices as they grow older. Edith Moeller directed the choir with gentle authority.

The last part of the concert was devoted to Christmas songs of many nations. They sang traditional Spanish, Silesian, Welsh, German, French and other songs. "I Wonder as I Wander", "God Rest You Merry, Gentle-

men", and "Jingle Bells" were sung in quaint, but sweet English. James Benner assisted at the piano with the utmost taste. The program was repeated in Town Hall on Dec. 11, at 2:30. —D. B.

Ray Dudley, Pianist Town Hall, Dec. 11, 5:30 (Debut)

In his first New York appearance Mr. Dudley, Canadian pianist, played a varied program, including the Partita No. 4, in D major, by Bach; Sonata, Op. 120, by Schubert; Toccata by Schumann; two Canadian works; and groups by Fauré and Scriabin.

To his credit were a warm, cultivated tone, a fairly dependable technique, and a love of the music he played. He revealed a preoccupation with balances, with relationships of the right to the left hand. One was constantly aware that one line was being brought out while the other was subdued. Within a certain scale, he achieved a true independence of fingerwork, and, as he matures as an artist, this well certainly enhance his interpretations.

The two Canadian works heard were a lively display piece, Jean Coulthard's Etude No. 3 (Toccata) and Claude Champagne's "Quadrilha Brasileira". The latter has the gallic flair of Milhaud combined with an aggressive earthiness; although it looks slightly backwards, it is pleasant to listen to. A cordial audience welcomed this sincere and promising young pianist. —E. L.

Erna Sack, Soprano Carnegie Hall, Dec. 11

Miss Sack returned for her only New York appearance of the season, offering a program that included arias by Handel, Bellini, and Delibes, songs by Mozart and Schubert, and folk (Continued on page 25)

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NEW MUSIC

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Works for Two Pianos By Contemporaries

The two-piano idiom continues to attract modern composers, as indeed it should, for it is peculiarly suited to the temper of much contemporary musical thinking. Stravinsky, Hindemith, and Bartok have added new dimensions of sonority and texture to this idiom, and it is safe to say that younger composers will find new ways of freshening it. From Boosey & Hawkes comes a work by Benjamin Lees, which, though not very impressive in itself, does indicate a healthy awareness of what is going on in the world of music.

Lees's Sonata for Two Pianos (1951) was performed at the McMillin Theater in New York on Nov. 8, 1952. The composer was born on Jan. 8, 1925, in Harbin, Manchuria, of Russian parents. He was brought to the United States the following year, however, and grew up in San Francisco. In 1940 he moved to Los Angeles, where he studied with George Antheil. This sonata is published under the sponsorship of the Fromm Musical Foundation. When this music is chattering merrily along, as in the first movement, it is rhythmically brisk and harmonically witty; when it stops to say something serious, as in the Adagio semplice, it becomes feeble and banal. But Mr. Lees has wit and fancy, and his music is gratefully free from any touch of pretentiousness or sentimentality. It is also idiomatic.

Stanford Robinson's Rondo for Two Pianos, also issued by Boosey & Hawkes, is a harmless and not unpleasant little work suited for teaching purposes and amateur use as well as for performance.

Piano Sonata By David Diamond

David Diamond's Piano Sonata, composed in 1947 and dedicated to Rosalyn Tureck, has been carefully edited by her for Southern Music Company. I well remember Miss Tureck's performance of the work when it was new. The composer's expressed admiration for her in the dedication is deserved, for she performed the formidable score with tremendous energy and devotion. It abounds in contrapuntal sections that

are no easy nut to crack, and the whole sonata is intellectually demanding.

Much as I regret to confirm my original disappointment in it, I must confess that I still find the work uninteresting in thematic material, bombastic in style, and empty, for all its ingenuities of development. It is filled with a bustling, noisy vehemence that seems to me to have no justification in the musical results. I hope that others will disagree with me, for both the composer and editor have obviously worked hard at their tasks.

Excerpts from Copland Opera in Choral Versions

Choruses should rejoice in the appearance of excerpts from Aaron Copland's opera, "The Tender Land" in choral arrangements, for they would have to look far to find music of such warmth, earthy simplicity, and tenderness of feeling. Whatever the failings of the opera on the stage, these episodes from it cannot fail to delight singers and audiences alike. The quintet, "The Promise of Living", has been arranged for mixed chorus (SATBB) with piano duet accompaniment; and the choral square dance, "Stomp Your Foot", has been arranged for mixed voices (SATB) with piano duet accompaniment. Orchestral material is available from the publishers, Boosey & Hawkes. "Ching-a-ring Chaw", the minstrel song in the second set of Copland's "Old American Songs" for solo voice, has been arranged for chorus (SSAA) with piano accompaniment by Irving Fine.

Ensemble Music For One Piano

The Festival Series of Piano Duets and Piano Trios issued by Curwen and available from G. Schirmer is one of the most tasteful and useful collections of its kind. Teachers should welcome some recent additions: two piano duets—Handel's Minuet from "Samson", arranged by H. Austin Dewdney, and "Lady of Brazil", a Samba, by Thomas A. Johnson; and three trios (for one piano six hands)—"The Village March" and "The Lake" (printed together), and "The Grasshopper", by Leonard Isaacs; and "Pastoral Tune", by Hans Gal. All of these pieces are easy to play and musically appealing, while having pedagogical value as well.

Decca Records To Release Die Frau Ohne Schatten

VIENNA.—Decca Records, Inc., has started the first complete recording of Richard Strauss's opera "Die Frau ohne Schatten," to be released in the United States during 1956. Karl Böhm is conducting the Vienna Philharmonic and a cast including Christel Goltz, Leonie Rysanek, Paul Schoeffler, Hans Hopf, and Elisabeth Hoengen. Fritz Reiner has scheduled an abridged version of the same opera during the Chicago Symphony's 1956-57 season. Most of the singers who took part in the Vienna State Opera's revival of the work have been invited to participate in this concert version.

Pittsburgh Symphony To Play in Uniontown

PITTSBURGH, PA.—The Pittsburgh Symphony, conducted by William Steinberg, will co-operate with Manufacturers Light and Heat Company, of Western Pennsylvania, in presenting a concert at Uniontown, Pa. The utility company is financing the concert, and will turn over the entire proceeds from the ticket sale into the service projects of ten Uniontown civic and service clubs who are selling the tickets.

First Performances in New York

Orchestra

Gounod, Charles: Symphony No. 1, in D (Columbia University Orchestra, Dec. 3)
Petrassi, Goffredo: Fifth Concerto for Orchestra (Boston Symphony, Dec. 10)
Piston, Walter: Symphony No. 6 (Boston Symphony, Dec. 7)
Rameau: Suite from "Les Fêtes de Polymnie" (Columbia University Orchestra, Dec. 3)
Sibelius, Jan: "Varsang", Op. 16 (Columbia University Orchestra, Dec. 3)

Solo Instruments and Orchestra

Finzi, Gerald: Concerto for Clarinet and String Orchestra (Little Orchestra Society, Nov. 28)
Jacob, Gordon: Concerto for Bassoon and Strings (Sontag String Sinfonietta, Dec. 7)
Luening, Otto-Ussachevsky, Vladimir: Rhapsodic Variations for Solo Tape Recorder and Orchestra (Columbia University Orchestra, Dec. 3)
Mania-Zucca: Violin Concerto, Op. 224 (American Symphony, Dec. 9)
Martini, Bohuslav: Concerto for Violin, Piano and Orchestra (Philadelphia Orchestra, Nov. 29)
Wagenaar, Bernard: "Five Tableaux" for Cello and Orchestra (New York Philharmonic-Symphony, Dec. 8)

Chamber Ensemble

Janacek, Leo: Capriccio for the Left Hand, with Small Ensemble (Rudolf Firkusny, Nov. 30)
Laderman, Ezra: Music for Strings, Woodwinds, and Harpsichord (1955) (Knickerbocker Chamber Players, Dec. 4)
Varèse, Edgar: "Deserts", for woodwind, brass, percussion and tape recorder (Camera Concerts, Nov. 30)

Harp

Cines, Eugene: Etude in A flat minor (Parrie Lee, on New York University Glee Club program, Dec. 9)

Dance

Johnson, Louis: "Whisk" (Geoffrey Holder and Louis Johnson Dance Program, Nov. 27)

Vocal

Held, Paul: "The Ballad of Assaf Levy" (Jewish Peoples Philharmonic Chorus, Dec. 10)
Mopper, Irving: "Four Preludes for Voice and Piano" (Carol Brice, Dec. 3)
Stravinsky, Igor: "In Memoriam Dylan Thomas" (Camera Concerts, Nov. 30)

Piano

Coulthard, Jean: Toccata (Ray Dudley, Dec. 11)

BOOKS

Anna Russell Sings? And Writes?

THE POWER OF BEING A POSITIVE STINKER. By Anna Russell. Photographs by Engeler and Arthur Jacob. New York: The Citadel Press. \$1.50.

Anna Russell, whose talents have embraced the concert stage, opera, and the motion pictures, now devotes her creative art to writing a book. As one can guess from the title, the book is a bit of spoof on Miss Russell herself and how she untaps "the power within me". Though in her early life, Miss Russell explains that she was not quite sure what this power was, she discovered it one day quite casually, "while cheating at cards" and one of her friends said: "Anna, you're a real stinker!"

"The first few days after my discovery I gave myself up to the spontaneous joy of being a stinker. Then I decided to try to help others achieve the serenity that was mine. I devised a set of exercises which will help you to develop those essential qualities that will make you thoroughly obnoxious."

But the text is only half the fun, for the pictures of Miss Russell alone are worth the price of the book. To those who know the comedienne only on records, the photographs will bear witness that Miss Russell does not need to utter a sound to have her audiences in gales of laughter. A bonus with the book is the inclusion of a record that contains several of Miss Russell's masterpieces, among them "The French Horn".

Story in English Of Vienna Opera

THE VIENNA OPERA HOUSE. By Heinrich Kralik. Translated by Michael H. Law. Vienna: Brüder Rosenbaum. 200 pp.

Some Americans were puzzled by the Austrians' great demonstration of emotion that accompanied the reopening of the Vienna Opera House a few

weeks ago. But after reading this book, the importance of the Opera House on the Ring to Austria will be easily understood. As the author records the institution's history from the building's opening in 1869 to the present reconstruction, one receives a vivid picture of Austrian life as it is reflected by the opera. The Viennese operatic tradition is, of course, legendary. How this tradition has grown and been added to is the essence of the book. The concluding portion deals with the program of the present inauguration festival—the seven operas, the ballet evening, and the symphony concert. Included among the many beautiful illustrations are pictures of the many famous conductors and singers and of the house itself.

A Joint Study Of William Schuman

WILLIAM SCHUMAN. By Flora Rheta Schreiber and Vincent Persichetti. New York: G. Schirmer. 139 pages. \$3.50.

It was high time that we had a biographical and musical study of a man who has become one of America's leading composers and at the same time a teacher and administrator who has revolutionized musical education. Part I of this book is devoted to The Man and Part II to The Music.

Although Miss Schreiber has raced through the biographical section, she has given the essential facts in outline and she has succeeded in conveying the force, the simplicity, and the dry humor of Schuman's personality.

But the really impressive part of this book is Mr. Persichetti's absorbing analysis of the music, a model of its kind. With copious musical illustrations and in clearly organized fashion, he develops a conception of the larger aspects of Schuman's style and musical thinking through a careful study of individual works and details. No one should fail to read this section very carefully.

COMPOSERS CORNER

ERNEST ANSERMET, director of the *Orchestre de la Suisse Romande*, has been invited to conduct the world premiere of **Frank Martin's** opera "The Tempest," which will be given during the 1956 June festival at the Vienna State Opera. Dietrich Fischer-Dieskau is scheduled to sing the role of Prospero.

Two Japanese works—"Sea of Spring" by **Michio Miyagi** and "Eten-raku," an eighth-century Japanese court procession—will receive their New York premieres on New Year's Eve, by the New York Philharmonic-Symphony, under Andre Kostelanetz.

Hugo Weisgall's "The Stronger," based on the Strindberg monodrama, will be presented in New York City by the After Dinner Opera Company in February. The opera was given its premiere performance as part of the Columbia University Composers Forum series in January, 1955.

Two one-act operas, **Robert Strassburg's** "Chelm" and **Frederick Pike's** "Isaac Levi," will open the new season of the Opera Theater of Westchester, White Plains, N. Y., on Dec. 11.

Donald Wiley's "Floor Show" Suite was presented by the Nashville Symphony, under Guy Taylor, on Dec. 6. The work, which was given as the 1955 Performance Award for works by regional composers, was first heard at the Southeastern Composers Forum early this year.

Walter Piston has been elected a member of the American Academy of Arts and Letters. At the recent annual meeting **Douglas Moore** and **Deems Taylor** were re-elected secretary and treasurer, respectively.

RECITALS

continued from page 23

songs. Her singing exhibited the same characteristics that have won her popular approval and occasional critical dissent. In the "Wienlied," attributed to Mozart, she projected some pleasing soft, floating tones in a rather sentimental interpretation, and in the arias she displayed once again the high-lying notes that have always impressed her listeners. It was true that Miss Sack did not always sing on pitch or with the utmost regard for rhythmic niceties, but she still has the power to win an audience with her vocal tours de force. Gilbert Hill was her accompanist. —F. M., Jr.

Lois Marshall, Soprano Town Hall, Dec. 11

Miss Marshall's third Town Hall recital was as rewarding and triumphant as that she gave last January. Again in evidence were the attributes that made her an outstanding artist—the superbly schooled vocal technique, the perfect diction, the consummate sense of style, the complete submersion in the emotional aura of a work (she is as remarkable an actress as she is a singer), and behind everything she does the conviction that is so compelling.

Again, too, the program maintained the highest level of musical interest. It began with Mozart's motet "Exsultate, Jubilate," K. 165, sung with assurance, exactitude, and great nobility. Four Mahler songs followed, given all the color, beauty, and drama one could wish. "Das irdische Leben"

Louis Gesenway's Concerto for Thirteen Brass Instruments received its world premiere on Nov. 13, by the Helsinki Symphony, under Paavo Berglung. The Philadelphia Orchestra violinist met Mr. Berglung on the orchestra's European tour last spring. At the request of the conductor, he sent several of his works to Finland, among which the concerto was selected.

Charles Jones's "Little Symphony for the New Year," which was commissioned for performance by the Canadian Broadcasting Corporation on New Year's of 1955, will be performed by the St. Louis Symphony, under Vladimir Golschmann, on Jan. 6. Although the work is less than four minutes in length, the symphony is in three movements that follow the traditional symphonic conception.

Dimitri Tiomkin will compose the score for a historical pageant titled "The Palm Springs Story," which will be presented during Easter Week, 1956, at Palm Springs, Calif.

Raffaello de Banfield's ballet-score "Agostino" will be given its American premiere this season, by Walter Hendl, conductor of the Dallas Symphony. The subject of the ballet was judged too controversial to be given a stage performance, though it was commissioned by the New York City Ballet.

Arthur Shepherd's "Horizons" and **Robert Palmer's** Variations, Chorale, and Fugue were heard at the opening concert of the year by the University of Illinois Student Symphony, under Bernard Goodman, on Nov. 15.

Western Michigan College played host for the fourth annual festival of the University Composers Exchange, on Nov. 19 and 20.



Lois Marshall

was so heartbreakingly real that the audience was loathe to let Miss Marshall continue on to the next song.

With the superb assistance of David Glazer, clarinetist, the soprano and her accompanist, Weldon Kilburn, gave a delightful performance of Schubert's "Der Hirt auf dem Felsen," and Mr. Glazer also took part in a pre-intermission encore, the aria "Parto, parto, ma tu ben mio," from Mozart's "La Clemenza di Tito," stunningly sung.

For the three songs in Debussy's "Fêtes Galantes" Miss Marshall seemed to have difficulty in making her clear-toned voice as sensuous as she has on other occasions, and they did not quite come off, for all their perfection of phrasing. Two sections from Gerald Finzi's "Dies Natalis"—"Rhapsody" and "The Rapture"—constantly rising to the upper register of the voice—were full of mystical fervor. The concluding work, "In questa Reggia" from Puccini's "Turandot," found Miss Marshall flinging out the brutally high phrases with a power and dramatic bite that brought cheers from her listeners.

Among her beguiling encores was an unaccompanied (and unidentified) work, which ended with a rapid,

pianissimo downward chromatic run of incredible loveliness.

Needless to say, Mr. Kilburn's accompaniments gave Miss Marshall the artistic support she deserved throughout the evening. —R. A. E.

CONTESTS

BROWN UNIVERSITY COMPOSITION PRIZE. Auspices: Wassili Leps Foundation. For a composition for piano, organ, voice, violin, or any suitable chamber-music ensemble, of at least four minutes in length and not longer than 12 minutes. Open to natives of Rhode Island. Award: first prize, \$300; second prize, \$100. Deadline: April 27, 1956. Address: Wassili Leps Foundation, Department of Music, Brown University, Providence 12, R. I.

INTERNATIONAL COMPOSITION CONTEST FOR WOMEN COMPOSERS. Auspices: National Council of Women of the United States. For a choral work for women's voices, a cappella or with piano accompaniment. Open to women of all countries. Award: \$200. Deadline: Sept. 1, 1956. Address: Grace Spofford, National Council of Women of the United States, 345 East 46th St., New York 17, N. Y.

Holder and Johnson Present Dances

The joint program presented by Geoffrey Holder and Louis Johnson in Kaufmann Auditorium on Nov. 27 proved so popular that a repeat performance on Dec. 18 was promptly announced by the YMHA. And small wonder, for Mr. Holder offered some of his most fascinating studies in folklore, and Mr. Johnson once more demonstrated his notable gifts as a choreographer in a vein closer to classical ballet. Both artists had admirable companies of supporting dancers.

Most striking of the Holder works was the "Banda," the dance of Baron Samedi, chief of a group of Haitian deities who are associated with death. Dressed in a black coat and top hat, like a dandy, he is actually the personification of Death. Mr. Holder made him a gruesome and yet almost attractive figure, comparable in weird power to the figures in the Dance of Death of the great medieval and Renaissance artists. Equally compelling was the performance of Carmen de Lavallade (Mr. Holder's wife) as the poor woman who falls into the clutches of Baron Samedi, and the others were scarcely less intense. "Belè," a suite of dances from a creole fete, was charming; and the familiar "Doogla Dance" was as brilliant as ever. But Mr. Holder should drastically revise the aimless and rather trite work called "Chucun."

Mr. Johnson's "Whisk" is an effective showpiece in a strongly balletic idiom. It was vigorously danced by Georgia Collins, Maggie Newmon, Barbara Wright, Donald Martin, and Mr. Johnson. A striking passage was the pas de deux in silhouette, smoothly and elegantly performed by Miss Wright and Mr. Martin. Mr. John-

son's solo in Part II was the most moving part of his "Spiritual Suite." Breathtaking in virtuosity was his solo dance, "Harlequin," and the group work "Lament" had some inventive passages, though it needs tightening. Mr. Johnson and Mr. Holder designed their own costumes, and Mr. Johnson composed the music for "Whisk." Altogether this was a stimulating evening. —R. S.

City Ballet Gives The Nutcracker

The New York City Ballet gave its first performance this season of George Balanchine's "The Nutcracker" on Dec. 9 at the City Center. It was a happy occasion for everyone. Maria Tallchief, fully recovered from the foot injury that had interrupted her guest appearance in Brazil, was a radiant Sugar Plum Fairy, partnered by Andre Eglevsky in noble and elegant style; and the whole company has never danced better.

The spectacular scenery moved smoothly; the orchestra played the Tchaikovsky music brightly; and Balanchine had touched up the choreography, which reveals him at his most inventive and imaginative. The "Snowflake" and "Flower" waltzes are transparent in effect, for all their intricacy of pattern; the choreography for Miss Tallchief fits her personality and style like a glove; and the treatment of the mime in the first act is a lesson in stage management. William Dollar was again a fascinating Herr Drosselmayer; Eliot Feld and Zina Bethune were excellent as the children; and praise should go to Patricia Wilde, Tanaquil LeClercq and all of the other soloists, as well as the corps.

The company has altered its original plan for the repertoire and is giving "The Nutcracker" on weekends (including Fridays) and miscellaneous programs on weekdays. —R. S.

Dunham Returns To Broadway

Katherine Dunham and her company, featuring Lenwood Morris, Vanoye Aikens and Lucille Ellis, opened at the Broadway Theater on Nov. 22 in a fast-paced, dazzlingly staged and costumed production, ranging from Caribbean ritual dances to the Argentine tango and such Americana as Barrelhouse and the Cakewalk—a production guaranteed to keep Dunham enthusiasts on the edge of their seats throughout the evening.

The incredible exuberance and sheer physical endurance of this extraordinary company of dancers, combined with the meticulous technique and attention to detail upon which Miss Dunham insists, make for a uniquely exciting evening of dance-theater, in which one colorful and virtuosic piece succeeds another with unvarying precision, animation and imagination. Outstanding were "Veracruzana," which included the native Mexican "Bamba"; the puberty and fertility rituals, with brilliant performances by Lenwood Morris, Lucille Ellis and Walter Davis; the American Negro spirituals sung by the vocal contingent; and the finale, the most athletic, high-kicking cakewalk you ever are likely to see. —R. E.

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ORCHESTRAS in New York

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"Vieni o cara" for soprano, recorder, oboe, and continuo, and Handel's cantata, "Nel dolce dell'oblio", for soprano, recorder, and continuo, the soloists combined intuitive feeling, knowledge and skill in their performances. Helen Boatwright sang impressively, combining sweetness of tone with immediacy of feeling.

Martial Singher sang with tremendous power and polish an aria of Charon from "Alceste" and "Bois épaïs" from "Amadis", by Lully, and "Invocation and Hymn to the Sun" from Rameau's "Les Indes Galantes". Mr. Bamberger conducted the three excerpts authoritatively, but the orchestra tended to drag at times. The program ended with a fresh, cogent performance of Mozart's Symphony No. 40, in G minor. The chamber size of the orchestra, plus Mr. Bamberger's perceptive direction, were influential in making the playing wonderfully clear. —D. B.

Sibelius Program Honors His Birthday

Symphony of the Air, Jussi Jalas conducting. Sylvia Aarnio, soprano. Carnegie Hall, Dec. 4, 5:30:

SIBELIUS PROGRAM

"The Lover", for Strings and Drums, Op. 14; "Luonnontar", for Soprano and Orchestra, Op. 70; Symphony No. 7; Symphony No. 4; "Finlandia"

"I sincerely appreciate the thought of combining the celebration of my birthday with the memory of my dear friend Olin Downes. This warm and wise man has given me so much during many years by his deep, understanding attitude towards music and humanity. I feel that the good forces of the eminent organizers of this concert have been willing to bring people together in the field of music, the natural, everlasting language of good will in the world.

"I am happy and grateful that my music has been chosen on this occasion to contribute to their noble purpose."

This is the note that came from Jean Sibelius on the occasion of his 90th birthday celebration. The concert was also devoted, in part, to the memory of the late *New York Times* music critic, Olin Downes, who helped establish Sibelius' music in this country. And the Fourth Symphony was fitting for its nobility and tragedy.

Opening the concert with a very early but charming piece, Jussi Jalas, son-in-law of Sibelius, conducted Sylvia Aarnio and the orchestra in the second local performance of "Luonnontar". It is a tone poem for soprano and orchestra that concerns the Finnish conception of the creation of the world as related in the national epic, the "Kalevala". Miss Aarnio sang it with freshness and warmth, if not the ultimate in profound expressivity; she is young and it is a difficult, though uncommonly beautiful, work to communicate, in terms of sensitive nuances and dramatic control.

Jussi Jalas is an extraordinarily fine conductor. One completely forgets that he is on the podium—and that is a rarity among conductors. Both the Fourth and Seventh Symphonies emerged in classic performances of grand conception and the most satisfying structural clarity (due to the superb playing of the Symphony of the Air). The concert closed with a rousing performance of "Finlandia".

Sibelius is 90 years old and one of the world's most venerated composers. He has gone his own way, completely untouched by any new influence, and therefore speaks to us in a wholly personal way—a primeval beauty that comes from the murmuring woods of Finland. —M. D. L.

Schubert Mass Sung by Concert Choir

Schubert's little-known Mass in A flat major was the core of a typical program of unfamiliar music given by the New York Concert Choir and Orchestra under the direction of Margaret Hillis in Town Hall on Dec. 5. Miss Hillis' freshness and originality in programming are as stimulating as the high quality of musicianship she brings to her performances, and no concert under her direction ever is likely to be found wanting in interest. For example, the Mass was preceded by a "Salve Regina" by Josquin Des Pres and followed by Schönberg's "Friede auf Erden", Janacek's "Rikadla" ("Children's Rhymes") and Poulenc's Sept Chansons.

The Schubert probably is the happiest Mass ever written. Not dramatic like Verdi's, not fateful like Mozart's, and not monumental like Beethoven's, it is lyrical and full of joy. There are august moments, as in the "Sanctus" and the "Benedictus", but in large part it is a happy song set to almost lilting rhythms. Neither the four soloists nor the mixed chorus have anything really spectacular to do, but they have lovely vocal lines and some splendid choral effects, and the accompanying orchestra is a full partner in the development of the musical ideas. Miss Hillis caught the spirit of the work completely. She gave the rhythms their head, thus avoiding any affected pomposity, and bestowed full reign upon the characteristically Schubertian melody. Due in part at least to the seating arrangements, the winds of the orchestra frequently were too loud and unfortunately covered most of the chorus' beautifully controlled soft passages.

Schönberg's paean to peace on earth, four stanzas for unaccompanied chorus, is a rather turgid work from the composer's middle period, when he was about to resign from post-Wagnerian romanticism but was not yet prepared to embrace complete atonality. It bears some characteristics of both styles in a rather confusing combination, which, on first hearing, seemed to want substance and profile.

The "Children's Rhymes" of Janacek are a bit of frivolity of the composer's old age written for ten voices—half male, half female—singing solo, in pairs, and in groups of three or more, accompanied by an odd collection of instruments including piano, string bass, two clarinets, two bassoons, flutes, an ocarina and a child's drum. The work consists of 19 minuscule songs, in unison and with sound effects, on such subjects as "Red Beet Got Married", "Torn Pants", "Our Dog", and "Farmer Grumbles, Tin Can Crumbles". Again the wind instruments got in the way of the voices and much of the fun was missed because words could not always be heard.

Poulenc's seven nostalgic, sweetly-sad songs were sensitively, and very accurately, sung a cappella. —R. E.

Munch Conducts Piston Symphony

Boston Symphony, Charles Munch, conductor. Carnegie Hall, Dec. 7:

"Tragic Overture" Brahms
Symphony No. 6 Piston
(First New York performance)
Symphony No. 2 Schumann

Charles Munch prefaced this program with the first movement of Arthur Honegger's Fifth Symphony, in memory of the composer, who died on Nov. 27. The music is somber in mood, and Mr. Munch, who was a close friend of Honegger, conducted it with deep feeling. The artists of the orchestra, too, seemed to be paying a heartfelt tribute to a master whose works they knew well and

whose spirit they respected. The exalted mood of this tribute was carried over into the playing of Brahms's "Tragic Overture", which I have never heard more eloquently performed.

Walter Piston's Symphony No. 6, composed on commission from the Boston Symphony and the Koussevitzky Music Foundation to celebrate the orchestra's 75th anniversary, is a consummately skillful score. The composer wrote to John N. Burk, the Boston Symphony program annotator: "While writing my Sixth Symphony, I came to realize that this was a rather special situation in that I was writing for one designated orchestra, one that I had grown up with, and that I knew intimately. Each note set down sounded in the mind with extraordinary clarity, as though played immediately by those who were to perform the work. On several occasions it seemed as though the melodies were being written by the instruments themselves as I followed along. I refrained from playing even a single note of this symphony on the piano."

Most immediately compelling are the first two of the four movements, marked *Fluendo espressivo*, and *Leggierissimo vivace*. The exquisite lightness and wit of the second movement, indeed, are a tour de force of writing and an inspiration for some incredible playing by the orchestra. If I offer any reservations, they are that Piston should not have let the instruments write the melodies by themselves (for some of them are rather uninspired) and that the slow movement and the finale seem a bit labored, for all their masterly craftsmanship. Nonetheless, this is an impressive work, which should be heard again soon.

Mr. Munch was also in top form in the Schumann Second Symphony, which he conducted with an affection and care for detail that did much to conceal Schumann's weaknesses of scoring and that emphasized the glowing beauty of the music. —R. S.

Sontag String Sinfonietta Performs Jacob Concerto

Sontag String Sinfonietta, Wesley Sontag, conductor. Bernard Garfield, bassoon. Town Hall, Dec. 7:

Concertino in G major Pergolesi
Divertimento in D major, K. 136 Mozart
Concerto for Four Violins in B minor, Op. 3, No. 10 Vivaldi
Concerto for Bassoon and Strings Gordon Jacob
(First New York performance)
Variations on a Theme by Tchaikovsky, Op. 35A Arensky
Three Pieces for Strings (from Five Pieces, Op. 44, No. 4) Hindemith

Gordon Jacob's Bassoon Concerto is a lively and articulate addition to the sparse literature employing that solo instrument, displaying interesting, sometimes rich harmonies. The thematic material owes much to Mozart, and in the slow movement is strongly influenced by Debussy. Mr. Garfield dexterously played the work, which included a droll cadenza in the third movement.

Mr. Sontag conducted his 14 musicians spiritedly, but always within an appropriate dynamic range, with adroit contrasts, in the Pergolesi, Mozart, and Vivaldi works. The velvety tone, fine balance, and unity of the ensemble were evident from the start, and reached their apex in as lovely a performance of the Vivaldi concerto as is likely to be heard here for some time. Pure, sensitive tone and fluent execution were provided by the soloists—Helen Kwalwasser, Sylvia Rosenberg, Richard Adams, and George Brown.

The inner voices were clear in the Pergolesi concertino; and the divertimento, a delightfully fresh work written in Mozart's 16th year, was gracefully performed. The Arensky Variations were brightly played, but the music is of uneven interest. The three Hindemith pieces received a sonorous and colorful performance. —D. B.

ORCHESTRAS in New York



Edmund Kurtz

New Wagenaar Work Performed by Philharmonic

New York Philharmonic-Symphony, George Szell conducting. Edmund Kurtz, cellist. Carnegie Hall, Dec. 8:

Overture to "La Scala di Seta"..... Rossini
Five Tableaux for Cello and Orchestra (First United States performance)..... Wagenaar
Cello Concerto, Op. 33..... Saint-Saëns
Symphony No. 2..... Sibelius

George Szell always seems to produce some surprise when he conducts the New York Philharmonic-Symphony. This time the magic was the performance of Sibelius' Second Symphony, which was played in celebration of the composer's 90th birthday. Filled with drama and excitement, the work received a powerful reading. Mr. Szell built the material, which to this listener has often seemed episodic, into a unified whole, and the orchestra has rarely sounded better.

The Wagenaar, however, turned out to be somewhat of a disappointment. Completed in 1952 and performed for the first time anywhere by the Concertgebouw in January of 1955, the work lacks sufficient contrast to sustain continued interest. The first and second movements are somber in nature; the third and fifth, more lively, but they are constructed from slim melodic material and are orchestrated colorlessly. The fourth movement, for cello alone, is perhaps the most pleasing of the five because of its youthful songfulness. The work received a warm and sympathetic reading from Mr. Kurtz, to whom it is dedicated.

After the Wagenaar, the Saint-Saëns came like a breath of fresh air. Mr. Kurtz played with authority, let the lyrical passages sing expressively, and executed the brilliant sections with ease. Particularly, in the Allegretto con moto, Mr. Szell provided an accompaniment of delicacy and grace. The Rossini overture was an exhilarating opening to a concert that was noteworthy for its brilliance of performance. —F. M., Jr.

New Violin Concerto by Mana-Zucca

American Symphony of New York, Enrico Leide, conductor. Joan Field, violinist. Hunter College, Dec. 9:

"Finlandia"..... Sibelius
Symphony No. 4..... Dvorak
Violin Concerto, Op. 224..... Mana-Zucca
(First performance)

A new violin concerto was featured at this free concert, which affords members of the musicians' union an opportunity to do some live performing in this "Musak" age. The concerto, dedicated to Joan Field, is a professional salon piece, with the violinist the whole show. Miss Field played it to the hilt, and the orchestra, which had practically nothing to do but admire the splendidly gowned soloist, responded sympathetically, under Mr. Leide's direction. The first movement marked Allegro Con Fuoco should really have been entitled Con Molto Rubato; the second movement offered more of the same, and the third movement, although it moves, was devoid of any sustained rhythmic pulsation. The lyric sections rose with considerable warmth of sound, but lacked a coherent line, the composer falling into the treacherous habit of using innumerable sequences as a

method of keeping a piece going. The idiom was that of late French romanticism, falling easily upon the ears of the audience, and the work was enthusiastically received. Maurice Nobleman, the young associate conductor, led the Dvorak. —E. L.

Munch Introduces Concerto by Petrassi

Boston Symphony, Charles Munch, conductor. Carnegie Hall, Dec. 10, 2:30:

Sinfonia Concertante, for Oboe, Clarinet, Horn, Bassoon, and Orchestra, K. 297b..... Mozart
Fifth Concerto for Orchestra..... Petrassi
(First New York performance)
Symphony No. 4 ("Italian")..... Mendelssohn

Goffredo Petrassi, one of Italy's leading contemporary composers, wrote his Quinto Concerto per Orchestra on commission from the Boston Symphony and the Koussevitzky Music Foundation, in celebration of the orchestra's 75th anniversary.

Although the composer uses the 12-tone series in this work, it is tonally centered throughout and his use of the 12-tone idiom is so free that one might easily not be aware of that fact. Nor is the piece a concerto in the sense of a concerto grosso, or even Bartok's Concerto for Orchestra. It could as well have been titled a fantasy or poem. So closely has the composer followed in Stravinsky's footsteps that this work might well be dubbed "Le Sacre de Petrassi". Themes, orchestral devices, rhythmic patterns from Stravinsky's "Sacre" are constantly mirrored. There are also reminiscences of Debussy and Schönberg.

But the Concerto has definite merits. The orchestration, for all its eclecticism, is delicate, imaginative, and consistently fascinating. In this field, Petrassi is a master. And the harmony shows that Petrassi has absorbed the lessons of impressionism creatively, and not parrot-like. Of true originality this Concerto has scarcely a spark, but it is by no means worthless or uninteresting. The orchestra played it superbly.

Mozart's heavenly Sinfonia Concertante, written in Paris in 1778 for a group of virtuosos (who never got to play it), was played with exquisite taste by Ralph Gomberg, Gino Cioffi, James Stagliano, Sherman Walt, and the orchestra. When the Boston Symphony performs like this, I still hold it to be the greatest of American orchestras. Nor could I offer higher praise to Mr. Munch than to say that his interpretation of Mendelssohn's "Italian" Symphony was the best I have heard since Serge Koussevitzky's. —R. S.

Fleisher Heard in Beethoven Concerto

New York Philharmonic-Symphony, George Szell conducting. Leon Fleisher, pianist. Carnegie Hall, Dec. 10:

Overture to "Oheron"..... Weber
Piano Concerto No. 2..... Beethoven
Symphony No. 2..... Sibelius

The distinguished young American pianist Leon Fleisher provided one of the highlights in this concert with his masterly performance of Beethoven's Second Concerto. Soloist and conductor kept the first movement within the framework of chamber music. It was not until the cadenza, which dates from a later period and is closer in style to Op. 106 than it is to the concerto, that Mr. Fleisher indulged in some sensational virtuosity on his own. The pianist neatly bridged the gap between the two styles by simply beginning in one and winding up in the other (not as simple as it sounds), gradually building up inner tension as he broadened the dynamic scope.

The way Mr. Fleisher rounded off



Leon Fleisher

his phrases, dovetailing one into another, was a noteworthy characteristic of his playing throughout. In the Adagio, a lovely singing quality of tone heightened the emotional depth of his playing, while Mr. Szell saw to it that the orchestra made the most of the dramatic tutti, accentuating the pianist's lyricism. Mr. Fleisher handled the closing broken chord figures freely and most imaginatively, giving the effect of distant bells heard clearly without being too sharply defined. The Rondo was rhythmically vital and exciting. —R. K.

New York Chamber Ensemble Kaufman Auditorium, Dec. 11

This concert by the New York Chamber Ensemble (formerly the Philharmonic Chamber Ensemble) was a delight from first note to last. The high point of the evening was reached in the virtuosic performance of Darius Milhaud's Symphony No. 3 (Serenade), for chamber orchestra, and Symphony No. 5, for ten wind instruments, conducted in masterly fashion by Dimitri Mitropoulos.

These musical epigrams are as exciting, as inventive, as entertaining as anything in modern music. In a few moments Milhaud says more than many a pretentious symphonist has said in an hour. The dazzled audience demanded a repetition of the last two movements of the Symphony No. 5. In the slow movement of this brief work, a whole world of sensuous magic and hypnotic rhythm is revealed. These tiny works are amazingly complete in their effect; like the maxims of La Rochefoucauld, they leave nothing to be said.

Virgil Thomson appeared as composer-pianist, playing his Sonata No. 1 for Violin and Piano, with Leon Temerson. It is a lusciously tuneful work, a bit reminiscent of Brahms and Franck, in which the gracefully weaving violin part is contrasted with the rigid piano part. Only in the third movement, a rollicking old-fashioned waltz, does Thomson delve humorously into Americana. Mr. Temerson played warmly, with real conviction, and the composer was a meticulous partner. Weak in development and contrast of ideas, this work is strong in thematic material and emotional communicativeness.

The program opened with a rough

performance of Beethoven's wonderful Septet, Op. 20, and closed with a profoundly expressive one of Mozart's Serenade No. 12 for Winds, K. 388, which he arranged later for string quintet. The first version, for oboes, clarinets, bassoons, and horns is more striking, especially in its bold harmonies and fascinating tone colors. Again, Mr. Mitropoulos was at his best, and the musicians gave of their best. —R. S.

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New Recordings

OPERAS

MOZART: "The Magic Flute". Hilde Gueden, Leopold Simoneau and soloists, chorus and orchestra of the Vienna State Opera, Karl Böhm, conductor. (London: XLLA 33, \$14.94) **★★★★**

ALL the freshness and beauty, incredibly perennial and self-renewing, of Mozart's last opera (not penultimate opera, as the album notes say) are captured in this uncommonly fine recording issued appropriately on the eve of the opening of the rebuilt Vienna Opera House, though it was not in that theater that the opera had its premiere. The recording is superior, not only from the engineering standpoint, but as a brilliant musical performance in which all the elements are justly proportioned, the mystery of the work, at once exalted and childlike, is fully realized, and the whole conception is light-footed and gay without being mawkish.

The cast, in the main, delivers brilliantly. Leopold Simoneau, in fine voice as Tamino. Hilde Gueden, as Pamina, reveals some strain and rather colorless tone quality early in her music but warms to the role later on. Walter Berry, the Papageno, discovers the real musicality of his part as well as its humor, which is a refreshing novelty, and Wilma Lipp sings the coloratura of the Queen of the Night—including the high F—easily and with a pleasing, if somewhat light, voice. Kurt Böhm, as Sarastro, and Emmy Loose, as Papagena, are admirable, and the voices of the Three Ladies are perfectly blended. A valuable bonus with this album is a complete vocal score. —R. E.

MENOTTI: "The Saint of Bleeker Street". Catherine Akos (*Assunta*), Maria di Gerlando (*Carmela*), Maria Marlo (*Maria Corona*), Leon Lishner (*Don Marco*), Gabrielle Ruggiero (*Annina*), David Poleri (*Michele*), Gloria Lane (*Desideria*), David Aiken (*Salvatore*), and others; orchestra and chorus; Thomas Schippers conducting. (RCA Victor LM 6032, \$7.96) **★★★★**

THIS recording was made with the original cast under the direction of Gian-Carlo Menotti. It could scarcely be more vivid or authentic. Except for two brief passages, which are not important, the work is heard as it was done on the stage. The libretto is included with the album. Opinions will vary as to the relative merits of "The Medium", "The Consul", and this work, but all will agree that Menotti is fiendishly clever in his theatrical effects and always aware of the possibilities for dramatic impact in

both word and tone. Other composers can learn valuable lessons from him, quite apart from their estimates of his intrinsic musical quality. —R. S.

CHORAL MUSIC

RACHMANINOFF: "The Bells"; "Isle of the Dead". Frances Yeend, soprano; David Lloyd, tenor; Mack Harrell, baritone; Temple University Choir, Elaine Brown, director; Philadelphia Orchestra, Eugene Ormandy, conductor. (Columbia ML 5043, \$4.98) **★★★★**

A WELCOME disk for lovers of Rachmaninoff is this excellently performed and recorded interpretation of one of the composer's greatest works—"The Bells". Based on a Russian translation of the Edgar Allan Poe poem (it is here sung in English), it takes the form of a choral symphony, with soprano, tenor, and baritone soloists. Probably due to performance difficulties, the work is unjustly neglected, though equally as beautiful as his more popular works. Mr. Ormandy gives it a splendid reading, and the choir performs magnificently. The soloists are all outstanding, but Miss Yeend's passionate outbursts in "The Mellow Wedding Bells" are particularly memorable. —F. M., Jr.

STRING QUARTETS

BOCCHERINI: String Quartets in B minor, Op. 58, No. 4; B flat major, Op. 1, No. 2; E flat major, Op. 40, No. 2; E flat major, Op. 58, No. 2. *New Music Quartet*. (Columbia ML 5047, \$4.98) **★★★★**

MOZART: String Quartets in D major, K. 499; D major, K. 575. *Barchet Quartet*. (Vox PL 8730, \$5.95) **★★★★**

NOW that the minor masters of music are no longer screened by pedants according to a scale set by Bach, Mozart, and Beethoven and dismissed airily as "unimportant" or "uninspired", composers like Boccherini are beginning to receive their just desserts. Thanks to recordings, people can make their own judgments. All of the quartets in this album, expertly and spiritedly performed by the New Music Quartet, are well worth keeping alive. They have an ease, a solidity, and a flow that bespeak a rich musical mind and invention.

The two Mozart masterpieces will be familiar to chamber-music lovers, though they are not as often played as the "Haydn" quartets. If the tone of the Barchet Quartet is rather thin in quality, it offers a compensating clarity, fine taste, and transparency in its playing. —R. S.

PROKOFIEFF: String Quartet No. 2, F major, Op. 92. MALIPIERO: String Quartet No. 4. *Quartetto Italiano*. (Angel 35296, \$4.98) **★★★★**

SOVIET writers have referred to Prokofieff's Second Quartet as the "Quartet on Kabardinian (or North Caucasian) Themes", but the composer made the folk material his own, and this is one of his finest works. It receives a very moving performance from the young Italian ensemble, which plays with enormous gusto here, but no less precision and polish.

Malipiero describes his Fourth Quartet, written in 1934, as a kind of intermezzo. This is its first recording. It is a pungent, harmonically rich work, sometimes shadowy, occasionally propulsive. It is compactly written, lyrical music, and it receives a sensitive, impeccable performance. The disk is excellent technically. —D. B.

PIANO MUSIC

RAVEL: Complete piano music. *Vlado Perlemuter, pianist; Concerts Colonne Orchestra, Jascha Horenstein conducting*. (Vox DL 153, \$19.95) **★★★★**

THIS compendium of all of Maurice Ravel's music for piano brings forth an interpreter of the French master who is new to the American record public in that role. Vlado Perlemuter, a professor at the Paris Conservatoire and frequent soloist with European orchestras, knew Ravel and studied the piano music with him. He is a pianist of great technical proficiency, as he who undertakes Ravel at all must be, and he has a special insight into this music which derives from his realization that Ravel was an objectivist rather than an impressionist, an important distinction which sets him apart from Debussy. As Alfred Cortot has said: "Where Debussy would have described the sensations caused by viewing an object, Ravel describes the object itself." Had more of their contemporaries understood this difference, Debussy and Ravel might have been better friends.

Mr. Perlemuter is so successful an interpreter and commands so wide a spectrum of tonal color that he can course through the entire catalogue at one sitting without fear of fatiguing the listener. Whether it is the two concertos, the spacious "Gaspard de la Nuit" and "Valse des nobles et sentimentales", the popular "Pavane pour une Infante défunte", or the early little "Menuet antique", everything is clearly, freshly set forth with brilliance and gusto and a fine sense of the subtle changes from period to period in the composer's artistic development.

The description of this collection as "complete" is not precisely accurate. It does not contain the three works for four hands; the unpublished "Serenade grotesque" (Ravel's first composition); the little "Menuet sur le nom d'Haydn", nor "A La Maniere de . . .", none of them, however, important omissions in a solo recording. —R. E.

SCHUMANN: "Carnaval"; "Kreisleriana". *Geza Anda, pianist*. (Angel 35247, \$4.98) **★★★★**

AFTER hearing Mr. Anda's recent recording of Liszt solo piano works, this disk comes as a surprise. The pianist's interpretations of two of Schumann's greatest works are as disappointing as the Liszt was gratifying. Though in the "Carnaval" and the "Kreisleriana" Mr. Anda displays a great variety of tonal colorings and technical ease, his tempos are so erratic and his approach so sentimental that the works lose any semblance of continuity. —F. M., Jr.

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Records in Brief

Bruno Walter leads the Columbia Symphony in a miscellany of Mozart works that is available on a record titled "In the Gardens of Mirabell" (Columbia ML 5004)***. Included in the program are "Eine kleine Nachtmusik" and four opera overtures. His performances of the latter make one wish that he would record the operas in entirety.

The famous Mormon Tabernacle Choir of Salt Lake City offers a **Concert of Sacred Music**, led by J. Spencer Cornwall (Columbia ML 5048)***. Works by Cyril Jenkins, Elgar, R. Nathaniel Dett, Purcell, and Brahms, and arrangements of other works are sung with smoothness, fine balance, and excellent tone by the large group, which is well known for its regular Sunday morning broadcasts for the past 21 years.

Theory of Classical Greek Music

The first in the series of a highly specialized educational records on music, put out by Musurgia Records, is called *The Theory of Classical Greek Music*. The recording is the "first attempt to reconstruct the tone phenomena of Greek antiquity with a high degree of precision and reliability". It does this by having notes and successions of notes played on a harp-sichord, each note exactly tuned to a certain number of vibrations, so that the various theoretical features of Greek music can be illustrated: the "Pythagorean" tone system in the practice of ancient Greece and the Middle Ages; the intonations, scales, and tetrachords, of Archytas, Aristoxenus, Eratosthenes, Didymos, and Ptolemy; and other items including three relics of Greek music played in various intonations. The large, 16-page booklet of commentary that accompanies the disk and the recording were prepared by Fritz A. Kuttner, with the assistance of J. Murray Barbour.

In spite of the abstruse nature of the material, any informed music-lover should find the recording of great interest. The record cannot be listened to casually and demands an ear that can discriminate between pitches just a few vibrations apart. The three Greek relics have an exotic, poignant effect as they are given sound here. Obviously, for the advanced music student the record is required material.

Other disks in this series either completed or in preparation are: *Meantone Temperament in Theory and Practice*; *The Theory and Practice of Just Intonation in History*; *The History of Unequal Temperaments*; *Chinese Music Theory and Acoustics*; *Arabic Music Theory and Acoustics*; *Indian Music Theory and Acoustics*; *The Sound Phenomena of Quarter-tone Music and Other Modern Experimental Scales*.

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OPERA at the Metropolitan

continued from page 17

accustomed spirit, and the Berman sets and costumes still looked magnificent. —F. M.

Carmen, Nov. 30

Giuseppe Di Stefano, absent from the Metropolitan Opera since the 1951-52 season, returned in the season's third performance of Bizet's "Carmen" to give his first Metropolitan performance of the role of Don José, which he had sung at La Scala and elsewhere.

It was good to hear his beautiful voice again, and to observe that he has improved in stage deportment and dramatic ability in the meantime. Although his voice sounded a bit dry and whittled down in the first act, it gained in volume and luster as the evening progressed, and at all times it had the caress, the plasticity, and the exciting quality that characterize all good Italian tenors. What a pity that Mr. Di Stefano became flustered at the close of the Flower Song, spoiling Bizet's most felicitous harmonic touch! Up to that point, he had sung it more beautifully than anyone I have heard in years. It was in the last act, however, that he was at his best. His Don José was a pitiable, broken victim, only slowly rising to a fury of murderous resentment and despair. Vocally and dramatically this was a notable achievement. Earlier, he had seemed stiff and uneasy, but he obviously has the makings of a good actor, and he is already a singer whom the Metropolitan should cherish.

Risë Stevens was in an ebullient mood, as Carmen, and was most convincing, artistically speaking, in the card scene. Lucine Amara, whose Micaëla was one of her early major successes at the Metropolitan, sang delightfully; and Heidi Krall and Margaret Roggero almost stole the show, as Frasquita and Mercedes. It was a keen pleasure to hear these highly important roles sung with such bravura. Frank Guarrera was admirable, as Escamillo; his Toreador Song actually evoked a bullfight, and in the third act, also, he made Escamillo a thoroughly believable and likable character.

Others in the cast were Norman Scott, a bluff and engaging Zuniga; Calvin Marsh, as Morales; George Cehanovsky, as Dancaire; and Paul Franke, as Remendado. Zebra Nevins and Adriano Vitale danced a spirited, if hectic, pas de deux in Act IV.

Having heard Max Rudolf conduct a distinguished Philharmonic-Symphony program only recently, I wish that I could praise his work on this occasion, but I regret to say that his tempos were hurried and his conception of the score superficial; the singers dominated over the conductor far too much. —R. S.

Andrea Chenier, Dec. 2

The season's first performance of "Andrea Chenier" was gratifying in many respects. The singers were all in good voice. Except for a rather sloppy first act, the orchestra was on a high level. And the scenery, new last year, is vividly suggestive of the period of the French revolution. The only element lacking was dramatic impact. The last portion of the Courtroom scene, in particular, did not come vividly to life.

Of the principals, Zinka Milanov, as Maddalena, could hardly have been in better voice. She sang "La mamma morta" with glorious tones, and her performance was characterized by a flamboyant intensity.

Kurt Baum acquitted himself well in the title role. Though dramatically he seemed at loose ends, he sang "Colpito qui m'aveti" with warmth and passion. For Gérard, one could not ask for a more beautiful voice than Mr.

Bastianini's. Though historically he was not always convincing, it is safe to say that, in view of his well-grounded conception of the role, his Gérard will develop much sharper definition.

Happily, the secondary roles, which are so important in this opera, were excellently cast. Martha Lipton created a properly supercilious character, as the Countess. Rosalind Elias, though her voice was a little light for Bersi, gave an equally creditable performance. Sandra Warfield was a moving and pathetic Madelon; Salvatore Baccaloni, a wholly believable Mathieu; and Alessio De Paolis was as sinister a Spy as one might ask. Others in cast included George Cehanovsky, as Fléville; Norman Scott, as the Prosecutor; Osie Hawkins, as Dumas; Frank Valentino, as Roucher; Lawrence Davidson, as Schmidt; and Louis Sgarro, as the Major Domo.

The performance was conducted by Fausto Cleva with due regard for the voices. Dino Yannopoulos' staging, though the second act seemed unnecessarily busy merely for the sake of creating a colorful stage picture, is of high caliber. —F. M., Jr.

Faust, Dec. 10

If Pierre Monteux's conducting of the Gounod score, in its first performance of the season, brought the greatest pleasure of the evening, it was also the inadvertent cause of the disappointing elements. The French conductor was willing to let the music flow placidly along, demanding—and getting—all the while a wonderfully sweet, limpid texture of sound from the orchestra. This would seem to be the ideal way to conduct the music, but it cries out for beautiful voices and perfect vocalism from the singers onstage. This was supplied in large measure by the cast, but not enough to make the performance glow or sparkle in any way.

Heading the cast were two singers who had not sung their roles at the Metropolitan for some time: Dorothy Kirsten, last heard as Marguerite in 1950, and Giuseppe Di Stefano, last heard as Faust in 1950. Miss Kirsten's voice still had its admirable gleam and purity, her singing its wonted facility. But her performance as a whole lacked either the sweet repose or real animation to give it character. Seeming out of voice, Mr. Di Stefano rather walked through his part, attacked many of his notes cautiously or with affected pianissimos; yet, when he made the effort, there was some full-blown, rich singing that suggested how good a Faust he could be.

Jerome Hines sought to create an urbane, rather than a sinister, Mephistopheles, within the context of Peter Brooks's 19th-century transposition of the staging, and he sang forcefully. Frank Guarrera, who has been singing unusually well this season, gave a beautifully smooth performance of "Avant de quitter ces lieux" and a strongly dramatic account of his death scene. Mildred Miller's Siébel was properly youthful and ardent, her Flower Song fetchingly sung. Thelma Votipka struck the right note of drollery as Martha, and Lawrence Davidson was his usual dependable self as Wagner.

Mr. Brooks's swirling stage effects, now in the hands of stage manager Robert Herman, were neatly managed by the ensemble, and the ballet disported itself handsomely. Rolf Gerard's sets looked tacky. —R. A. E.

Other Performances

The season's third week began on Nov. 28 with the second performance of "Lohengrin" (no cast changes).

"Cosi fan tutte" also had its second showing, on Dec. 1, without cast changes. "The Tales of Hoffmann" had its third performance on the afternoon of Dec. 3 and marked the first broadcast of the season. In the evening "Un Ballo in Maschera" had its second presentation, with Herva Nelli (Amelia) and Sandra Warfield (Ulrica) singing their roles at the Metropolitan for the first time. Nicola Moscona and Lorenzo Alvary took over the roles of Samuel and Tom for the first time this season.

The fourth week opened with "Cosi" on Dec. 5, and continued with "Andrea Chenier", on Dec. 6, and "Lohengrin" on Dec. 7. "Un Ballo in Maschera" was the afternoon opera on Dec. 10, and "Aida" was given in the evening, with Nicola Moscona (Ramfis) and Paul Franke (the Messenger) taking their roles for the first time this season.

New Orleans Opera Presents Elektra

NEW ORLEANS, LA.—The fall season of the New Orleans Opera House Association ended with two memorable performances of "Elektra", conducted by Renato Cellini and staged by Armando Agnini. For the first half of the bill, Knud Andersson conducted Dances from Gluck's "Orfeo", with choreography by Lelia Haller. The leading roles of the Strauss opera

were interpreted by Lorna Sydney, Frances Yeend, Alexander Welitsch, Eddy Ruhl, and Georgio Tozzi. The title role was enacted by the unforgettable Inge Borkh, who evoked from the large audience enthusiasm as sincere as it was prolonged.

The New Orleans Opera Guild, in its New Orleans Concert Series presentation, offered Menotti's "The Medium" and "The Telephone". Marie Powers' interpretation of Madame Flora made a deep impression, and the double bill was a big success.

The New Orleans Philharmonic-Symphony continues to improve under Alexander Hilsberg's masterful direction, and assisted by the artistry of the new concertmaster, Julius Schulman. Pierre Luboshutz and Genia Nemenoff, duo-pianists, were soloists recently with the orchestra.

Symphony reviews are being given now by the assistant conductor, William McDermott, pianist and violinist, a former member of the London Symphony.

Rudolf Serkin successfully appeared as soloist with the orchestra, playing the Brahms Piano Concerto No. 2, in B flat, in fine style.

A duo-piano recital was presented at the Roosevelt Gold Room by Mrs. William G. Helis, Jr. and Mrs. Joseph Handlin, pupils of Corinne Mayer. Their playing was characterized by keen musicianship, beauty of tone, and seriousness of purpose.

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Wallenstein Begins Final Season in Los Angeles

Los Angeles
ALFRED Wallenstein began his 13th and final season as conductor of the Los Angeles Philharmonic with the opening concerts of the organization's 37th season, in Philharmonic Auditorium, Nov. 10-11. Despite the fact that there are 16 new members of the ensemble this season—the film and television studios have started new raids on the orchestra's personnel with much higher salaries as bait—the playing of Prokofiev's "Classical" Symphony, Hindemith's "Mathis der Maler", and Tchaikovsky's Fourth Symphony was clean and well integrated, with touches of thoughtful individuality.

Having opened the season with a program of three symphonies, Mr. Wallenstein bracketed three concertos of varying styles for his second concerts, on Nov. 17-18. Bach's "Brandenburg" Concerto No. 2 in F major, had the trumpet part played by Robert Di Vall on a piccolo trumpet in B flat, not with perfect results but better than the usual expedients. The other solos were in the capable hands of David Frisina, concertmaster; George Drexler, first flute, and Bert Gassman, first oboe.

Though he has played Bartok's Concerto for Orchestra before, Mr. Wallenstein has never attained such refined and delicate effects as on this occasion; it was a revealing interpretation of a modern masterpiece. Rachmaninoff's Third Piano Concerto completed the program, with the piano part played by Leonard Pennario. This is possibly the most difficult of all piano concertos, yet the young pianist managed its hazards with ease and power, and met the emotional challenge with an enthusiasm that won him a vociferous success.

Mr. Wallenstein was again at the helm for the third pair of concerts, Nov. 23-25, which introduced Ramiro Cortes' "Yerma": Symphonic Portrait of a Woman, which won the \$1,000 prize offered by the Women's Committee of the Philharmonic Orchestra. The work was inspired by Lorca's drama of the same title, and according to the composer, attempts "to express in musical terms, insofar as that is possible or practical, the turbulent, brooding, yearning aspects of Yerma's intensely passionate nature". Although only 21, the composer has a remarkable ear for orchestral effect, and both the stormy and the quieter episodes were instrumentally convincing. There was a notable dramatic urgency to

the music, and though some of the episodes seemed a little fragmentary, the composer's sense of form and his terseness were in general indicative of exceptional talent.

Mischa Elman was the soloist, playing the Tchaikovsky Violin Concerto in his best and most enthusiastic manner, and Mr. Wallenstein contributed a finely polished account of Mozart's "Haffner" Symphony and a brilliant one of Ravel's "La Valse".

Monday Evening Concerts gave programs on Oct. 31 and Nov. 14. Novelties in the former program were Harold Shapero's Trumpet Sonata and Stravinsky's "Elegy (in memory of Alphonse Onnu)" for viola solo. In the second program Marni Nixon with Leonard Stein at the piano sang 13 songs by Anton Webern and Daniel Eller played Dallapiccola's "Quaderno Musicale di Annalibera" for piano solo.

The Southern California Chapter of the American Composers Alliance gave its first annual concert in UCLA's new Schoenberg Hall on Nov. 12. Compositions performed were Andante for flute, violin and piano by Adolph Weiss; "Fatal Interview", cycle of five songs to sonnets of Edna St. Vincent Millay, by Ellis Kohs; Nocturne for viola and piano, by Henry Leland Clarke; String Quartet No. 5 by Robert Gross; Sonata for horn and piano by Halsey Stevens; and Concerto Grosso for piano and chamber orchestra by Gerald Strang.

Other events have been the Sadler's Wells Ballet in 13 performances at Shrine Auditorium; San

Francisco Contemporary Dancers, Nov. 21; Dance Theatre-Berlin, on the Beverly Hills Music Association series, Nov. 22; Robert Rounseville, tenor, in recital on the Pepperdine College series, Nov. 16; Vegh Quartet, opening the Music Guild series, Nov. 16; Vocal-Aires Ensemble, Nov. 13; Jerome Hines, recital on Occidental College series, Nov. 15; Merce Cunningham and Dance Company, at UCLA's Royce Hall, Nov. 10; Erna Sack, Nov. 9; Platoff's Don Cossack Chorus and Dancers, Oct. 29, Mattiwilda Dobbs, Nov. 7, and Santa Cecilia Choir, Nov. 11, all on the Community Civic Music Association series, in Philharmonic Auditorium; Maria Miyamoto, pianist, Assistance League Playhouse, Nov. 27.

—ALBERT GOLDBERG

Vienna Opera

continued from page 15

ceived at its premiere in Vienna in 1911, this opera has long been a favorite here, as it is everywhere else in the world. As Baron Ochs, Kurt Boehme had the inner joyousness for this role, and he had mastered the dialect and the vocal difficulties of the part as well. Maria Reining has long been famous for her portrayal of the Marchallin. Hilde Gueden's voice gleamed like silver, in the role of Sophie. In the role of the Rose Bearer, Sena Jurinac's lustrous soprano soared freely. Alfred Poell was equally vivid as Faninal.

Josef Gielen showed fine taste in his stage direction, and Kautsky's new scenery offered beautiful variations on the designs of Adolf Roller. Hans Knappertsbusch, the conductor, likes to drop his interpretations from his sleeve, so to speak. Careful preparation of detail did not seem to concern him, but the music poured out exuber-

antly, and his technique was so masterly that he was never at a loss, despite the somewhat casual way in which he had treated the minutiae.

The last of the series of festival productions was that of Berg's "Wozzeck". As the most important opera composed in Austria in the past 30 years, this work had a rightful place of honor in the series. Furthermore, it is, under the baton of Karl Boehm, one on the Vienna Staatsoper's strongest productions. The role of Wozzeck was entrusted this time to Walter Berry, a young member of the company, who performed it excellently. Christel Goltz was Marie, giving the part the elemental power she had revealed in it before. Max Lorenz's commanding personality was helpful in the role of the Tambour-major. Karl Doench and Peter Klein were both admirable, as the grotesque Doctor and as the Captain. Caspar Neher designed the sets, full of mood and atmosphere.

Between opera performances two beautiful concerts were given. At the first, in the opera house, Bruno Walter conducted Bruckner's "Te Deum" and Beethoven's Ninth Symphony in masterly fashion. Fritz Reiner offered Stravinsky's "Symphony of Psalms" and Orff's "Carmina Burana" in the Musikvereinsaal. The singing of the Singverein of the Gesellschaft der Musikfreunde was especially beautiful.

Now that the festival opening has taken place, the true problems of the Vienna Staatsoper begin. Austria is a land where political interference in musical affairs is rife and where bureaucracy is a paramount evil. To maintain an ensemble, to retain the finest artists, to compete with radio, recordings, and television, these and other efforts will be needed to keep up the high standards set by the opening.

works have been performed in the United States and European countries.

MRS. WALTER GIESEKING

STUTTGART, GERMANY.—Mrs. Walter Giesecking, 66, wife of the German pianist, was killed here in a bus accident the night of Dec. 2. The Gieseckings were on their way to Rome where the pianist was to have played the next day. Mr. Giesecking was brought to Marien Hospital with severe head injuries, but a doctor said that his fingers were uninjured.

SOPHIE CEHANOVSKA

Sophie Cehanovska, 93, singer and voice teacher, died here on Nov. 27. She was the sole tutor of her son, George Cehanovsky, Metropolitan Opera baritone since 1926. She was born in St. Petersburg, Russia, and taught voice at the Imperial Conservatory there. Mme. Cehanovska came to the United States in 1922 and continued teaching privately.

RAY VIR DEN

GREAT NECK, N. Y.—Ray Vir Den, 59, publisher of the *Rome* (Italy) *Daily American* and a former advertising executive, died at North Shore Hospital on Nov. 27. He had sung in light opera and concerts in the early 1920s. In 1941 Mr. Vir Den married Frances Alda, a leading soprano of the Metropolitan Opera, who died in 1952.

OBITUARIES

ARTHUR J. GAINES

MINNEAPOLIS.—Arthur J. Gaines, 69, manager of the Minneapolis Symphony for many years, died here on Nov. 2. When he retired two years ago because of ill health, Mr. Gaines was the oldest major-orchestra manager in point of service in America, and he played a leading part in raising the orchestra to a high place in the nation.

Becoming manager of the St. Louis Symphony in 1912, he remained with the orchestra until 1922. In 1922-23 he was manager of the New York City Symphony. From 1923 to 1931 he was manager of the Minneapolis Symphony, and then returned to the St. Louis Symphony, which he managed from 1931 until 1938, when on Aug. 1 he went again to the Minneapolis Symphony as manager.

Survivors include his widow, Gladys; a daughter, Mrs. Patricia Johnston; and two sons, William and Thomas.

MANFRED BUKOFZER

OAKLAND, CALIF.—Manfred Bukofzer, 45, musicologist and chairman of the music department of the Berkeley campus of the University of California until he became ill last spring, died in the Kaiser Foundation Hospital here, on Dec. 7. He wrote widely on musical ethnology, esthetics, and sociology, specializing in medieval and baroque music. The most recent

of his books was "Music in the Baroque Era". Mr. Bukofzer was educated at the Universities of Berlin, Heidelberg, and Basle. He came to the United States in 1939, after having taught at Basle, Cambridge, and Oxford, and joined the University of California faculty in 1941.

SAMUEL GRIMSON

Samuel Bonarios Grimson, 71, musician and scientist, died in New York Hospital on Nov. 29. London-born, he studied the violin for four years with Joachim in Berlin, and played with orchestras in Europe as well as with the New York Philharmonic and the Philadelphia Orchestra. His musical career was ended by hand injuries sustained in World War I while serving as a British officer on the Italian front. In recent years Mr. Grimson had engaged in research in color photography as applied to motion pictures and television.

JOSIP SLAVENSKI

BELGRADE, YUGOSLAVIA.—Josip Slavenski, 59, Yugoslavian composer, died here on Nov. 30. He had composed orchestral and choral works, piano pieces, chamber music, incidental music for the stage and screen, and works for electrical instruments, based on a system of 53 tones to the octave. He had been a professor at the Belgrade conservatory. A number of his symphonic and chamber

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Schuman Work Given Premiere In Cincinnati UNESCO Concert

A SPECIAL, free concert, sponsored by UNESCO, was given Nov. 4 at Music Hall, in addition to the regular series concerts of the Cincinnati Symphony on Nov. 4 and 5. Jussi Jalas, son-in-law of Jean Sibelius, made his United States debut as guest conductor at all three concerts.

In conducting Sibelius' "Swan of Tuonela" and the Suite No. 1 from incidental music to "The Tempest", Mr. Jalas indicated he is an imaginative, resourceful artist whose fusion of color in tone painting and fluid musical continuity are strikingly effective. Ferd Prior, new English horn principal, demonstrated his superior ability in the solo parts of "Swan of Tuonela". Although Mr. Jalas gave an impressive reading of "The Tempest" Suite, I found on rehearsing that it neither rates high as background music or separated from the play.

The UNESCO concert featured the world premiere of William Schuman's "Credendum", commissioned by UNESCO for this occasion. The piece is more worthy in the second (Chorale) of its three movements, in which it measures up to the sonorous, deftly constructed melodic and chordal lines that mark Schuman's better works. The first and third movements seemed labored and ineffectively hinged.

Grant Johannesen accomplished a major feat by playing the Brahms Piano Concerto No. 2 three times in the two days, with Thor Johnson conducting the Cincinnati Symphony. He hurdled its difficulties with facility and exceptional authority in Brahmsian rhythmic sweep and flow. Mr. Johnson and the orchestra gave rewarding support.

Roberta Peters, soprano, was soloist with the orchestra on Oct. 28 and 29, under Mr. Johnson's guidance. An aria from Mozart's "Abduction from the Seraglio" was neither vocally sound nor artistically interpreted, but in arias

by Donizetti and Thomas she used her brilliantly flexible coloratura to better advantage.

At the Oct. 21 and 22 orchestral concerts, Leonard Rose, cellist, was soloist in the first performance of Dallapiccola's transcription of the Vivaldi Sonata No. 3, in A minor, and in Bloch's "Schelomo". Mr. Rose demonstrated his rare artistry and glowing tone, especially in the latter. Yasushi Akutagawa's Musica per Orchestra Sinfonica received its United States premiere. It was well received, probably for reason of its Gershwin-esque Japanese style.

The Cincinnati Symphony presented the Ballet Russe de Monte Carlo for a special performance Nov. 11, in addition to two regular performances on Nov. 12. "La Dame à la Licorne" was the striking novelty this year, and the highlight among the offerings, in which Nina Novak's dancing and miming as the White Unicorn were near to sensational. Other principal dancers in this Coteau-inspired ballet were Irina Borowska and Frederic Franklin. The solo and duo dances of Igor Youskevitch and Alicia Alonso were peak episodes, and Gertrude Tyven, Yvonne Chouteau, and Alan Howard were assets to the company.

The LaSalle Quartet's second recital of the season took place at the city's Art Museum on Oct. 19. Despite the unreceptive acoustics of the hall, the excellent musicianship and ensemble of the players was again demonstrated in works by Mozart, Piston, and Schubert.

Van Cliburn, 21-year-old pianist, made his Cincinnati debut to open the Matinee Musicale Club's 45th season at the Hotel Netherland Plaza's Hall of Mirrors, on Oct. 20. Mr. Cliburn played a program including Beethoven, Chopin, Barber, Scriabin, and Liszt with remarkable technical fluency.

The Scots Guards Regimental Band and a unit of Pipers, Drummers and Dancers of the First and Second Battalion Scots Guards gave two rousing concerts at Music Hall on Oct. 23. —MARY LEIGHTON



BACKSTAGE. Two members of the Ballet Russe de Monte Carlo, Nina Novak (left) and Frederic Franklin, are visited by Mrs. J. D. Hamley, co-chairman (left), and Mrs. John A. Mathews, president (right), of the Elmira (N.Y.) Community Concert Association, after the company's Elmira appearance

Fort Lauderdale Symphony Begins 1955-56 Season

FORT LAUDERDALE, FLA.—Vasilios Priakos, conductor of the Fort Lauderdale Symphony, chose a varied and ambitious program for the initial concert of the season in the War Memorial Auditorium on Nov. 29. Including works by Brahms, Tchaikovsky,

Vaughan Williams, and Frescobaldi-Kindler, the performance was by far the best that this excellent orchestra has given since its founding seven years ago. The orchestra, under Mr. Priakos, was heard on Dec. 8 in a performance of Handel's "Messiah", assisted by choruses from the various churches of Broward County. —A. T.

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Jacques Abram has accepted the position of artist-in-residence and head of the piano department at the Oklahoma College for Women, in addition to his regular concert activities here and abroad. He is presenting a series of piano recitals, and with the collaboration of Norman Paul, concertmaster of the Oklahoma City Symphony, a chamber-music series, in which first-desk men of the orchestra will participate. Both series are a part of the college curriculum but may be subscribed to by the general public.

The Eastman Quartet, composed of faculty members of the Eastman School of Music, has been newly organized. The members of the quartet are Joseph Knitzer and John Celenzano, violins; Francis Tursi, viola; and Georges Miquelle, cello. The quartet gave their opening concert in Kilbourn Hall at the Eastman School, as the first of this season's Artist's Series. The ensemble will give three more concerts in the series this season.

Hans J. Heinz announces from his New York studio that his pupils are engaged in the following activities: Shakeh Vartenissian, soprano, and Rosalind Elias, mezzo-soprano, of the Metropolitan Opera, sang with the New York Philharmonic-Symphony under Dimitri Mitropoulos. Madeline Chambers, who just signed a contract with the Metropolitan Opera, is on a concert tour which takes her as far as Alaska. Richard Cassily, tenor, who sang the part of Michele in the Broadway and TV productions of Menotti's "The Saint of Bleeker Street", also sang the lead in the New York City Opera's revival of "Golden Slippers", and enacted Don José in "Carmen", with the same company.

The Phi Mu Alpha Sinfonia Fraternity announced that their annual Sinfonia Convention will be held at the Netherland Plaza Hotel, Cincinnati, July 12-14, 1956. The announcement took place at a luncheon during the National Association of Schools of Music convention at the Jefferson Hotel, St. Louis, on Nov. 26. At the luncheon, Arthur A. Hauser, president of the Theodore Presser Company, Bryn Mawr, Pa., delivered the principal address, on the subject of Sinfonia's new Foundation.

James Milligan, baritone, a graduate of the Royal Conservatory of Music of Toronto, won first prize at the Geneva International Competition. He returns to Toronto Dec. 20 for a limited number of concerts.

The Adult Education Association's music section presented two panel discussions during the annual AEA conference, this year at St. Louis, Mo., Nov. 11-13. The first meeting, on "Music's Functional Value in the Community", was held on Nov. 12, with Max Kaplan, of the sociology and music departments at the University of Illinois, moderator. The second, held on Nov. 13, dealt with "Effective Ways of Developing Participation in Music Groups". The moderator was Doris Lurie, choral director of Fortrier High School, New Orleans, La.

The Southwestern Louisiana Institute Music Department presented the Second Annual Louisiana Symposium of Contemporary Music at Burke Hall, Lafayette, La., on Nov. 17-18. First performances were heard of Johan Franco's Suite for Organ, Julia Deskins' Second Nocturne, Parks Grant's Piano Sonata, William Presser's "Call to Remembrance", Kilford Neely's Three Songs from Shakespeare, and James Parnell's Serenade for 12 Wind Instruments. Jack LaBauve and Nolan Sahue conducted ensembles.

Carlos Salzedo's pupil, Judy Laman, performed several of Mr. Salzedo's compositions in the Young Artists Harp Recital, Carnegie Recital Hall, on Dec. 2, including the first performance of Concert Variations on "O Tannenbaum", dedicated to Miss Laman.

The Institute of International Education's first recital this season, held on Dec. 1 in New York, had Richard Cass, pianist, and Rose Marie Jun, soprano, as guest artists. Both are former exchange students who studied abroad under the Fulbright program. Mr. Cass, the pianist winner of the 1953 Young Artists Auditions of the National Federation of Music Clubs, is scheduled for his first United States tour this year under the management of Columbia Artists. Miss Jun has appeared as soloist with several symphony orchestras and sang last summer at the New Hampshire Music Festival.

Daniel Pinkham, harpsichordist, will be heard in a faculty recital, with the collaboration of guest artists, at the Boston Conservatory of Music, on Jan. 8, 1956. His program includes concertos by Rameau, Soler, Bach, and Mr. Pinkham's Concerto for Celesta and Harpsichord, which will have its first Boston performance.



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ACROSS THE RIVER. Members of the Englewood (N.J.) Civic Concert Association entertain Jacob Lateiner after the pianist's recital. Left to right: J. Clarke Onderdonk, vice-president; Mrs. Onderdonk, executive secretary; Mrs. Lateiner; Mr. Lateiner; Mrs. William Thurnauer, director; Mr. Thurnauer, vice-president; Mrs. A. B. Fisk, director; Mr. Fisk, treasurer

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Piston and Petrassi Works Given Premieres in Boston

TWO more of the scores commissioned by the Boston Symphony and the Koussevitzky Music Foundation for the 75th anniversary of the orchestra have received first performances. Walter Piston's Sixth Symphony was conducted by Charles Munch at Symphony Hall on Nov. 25 and 26. Goffredo Petrassi's Fifth Concerto for Orchestra came a week later.

Both are dedicated to the memory of Serge and Natalie Koussevitzky. Piston, as usual, shows a technique of extreme cleverness, resource and polish. His music this time has arresting substance in a style neither aggressively modern nor retreating toward the past. There are melodies, if not lush tunes, and soothing consonances as well as tonal acidities. The first movement is a broadly flowing allegro, the second a vivacious scherzo with a lot of feathery detail, the third an adagio, and the fourth an energetic allegro with a fugal section in which I counted six voice entries. Piston's slow movements generally are like sails in a light wind: useful and pleasant, but lacking tension. The composer was on hand to receive applause, which was notably cordial and sustained.

The remainder of this program brought Brahms's "Tragic Overture" and a glorious performance of the Beethoven Violin Concerto with Jascha Heifetz as soloist. The public response to this was almost a stampede of slapping palms, stamping and cheering.

The first performance of Petrassi's work came during the week when the City of Boston was conducting a "Salute to Rome", with Salvatore Rebecchini, Mayor of Rome, as guest of honor. Mr. Munch had planned a program of music associated with Italy, either in origin or descriptive nature. It began with Respighi's first suite of Antique Airs and Dances for Lute, and included the "Italian" Symphony of Mendelssohn and Berlioz's "Roman Carnival" Overture.

A composer who by necessity began late, Petrassi is a modern spirit highly conscious of the 12-tone system and what has been accomplished by Stravinsky. His Concerto, the fifth he has written since 1933, is a combination of both elements, mostly in a personal, distinctive manner. The many touches of cunningly tinted orchestration suggest basically romantic leanings, while the overlay of modernity is all intellectual abstraction. Surprisingly, it blends rather well.

But there is one outright quotation, of those thumping string chords from the first fast section of "Le Sacre du Printemps", which surprised me, for "Le Sacre" is old Stravinsky in 1955. The first of the two movements is the more absorbing, for the second becomes repetitive and peters out toward the end. I suspect that with the Fifth Concerto, as with many another piece created for a specific occasion, the idea had to be urged along by the composer, instead of the other way around.

Mr. Petrassi, the first of the foreign commissioned composers to be present personally, was delighted with the orchestra and with Mr. Munch's brilliant reading.

There was one unexpected touch at these concerts, inclusion at the very beginning of the first movement from the Fifth Symphony by the late Arthur Honegger. This was no courteous tribute to an eminence of modern music, but a

memorial of heartfelt emotion on the part of Mr. Munch, for he and Honegger had been both colleagues and close personal friends.

As conductor of the Civic Symphony, Paul Cherkassky opened the 30th season of his orchestra with an all-Sibelius program at Jordan Hall, Dec. 1, in honor of the composer's 90th birthday.

The list included excerpts from the "King Christian II" Suite, four works for voice and orchestra—"The Diamond", "On a Balcony by the Sea", "Sunrise", and "The Ferryman's Brides"—and the Second Symphony. Greta Barrot-Milk was the soprano soloist, a singer of much musical intelligence and, since she is of Finnish ancestry, of special comprehension of the Finnish tongue. She sang well although her voice is well past its physical prime. The songs were said to have been done for the first time in this country with the orchestral accompaniment. The Civic Symphony is larger this year, and it plays much better than before. The concert was tape-recorded with the aim of sending one set of tapes to Sibelius as a birthday gift. Mr. Cherkassky may take pride in the fact that the composer will hear meritorious performances of his music.

Demus Makes Boston Debut

The Boston debut of pianist Joerg Demus was accomplished at Jordan Hall Nov. 20. He impressed by the well-rounded and substantial quality of his playing, but the spark that makes personal distinction was not so evident.

Walton's "Façade" was given a superb revival in Kresge Auditorium, Nov. 20, as the first in a series of Humanities Concerts by the music department of Massachusetts Institute of Technology. Klaus Liepmann conducted members of the Zimble Sinfonietta and other Boston Symphony players, and Norma Farber spoke the nonsense verses of Dame Edith Sitwell. Before the performance began, Carvel Collins provided a helpful spoken explanation of what "Façade" is all about, with some sample verbal legerdemain by Mrs. Farber.

The whole show was brilliant. Mrs. Farber had memorized her long and frightfully difficult part, and she spoke it as so many glittering diamonds tumbling from her lips.

Russell Stanger, gifted young Greater Boston conductor, has been appointed to direct the student orchestra of Boston University. At the B. U. Theater, Nov. 21, Mr. Stanger gave a fine account of what, upon first and short acquaintance, Mr. Stanger can do with amateurs. It was a worthy performance, indeed, of Respighi's "Roman Festivals", the Haydn Symphony in D major, No. 104, and the Fifth Symphony by Sibelius. Having heard Mr. Stanger in Philadelphia last February, when he was guest conductor upon Eugene Ormandy's invitation, I was not surprised by the young man's prowess. How he will manage longer association with non-professionals, we must, of course, await to see. The honeymoon has been very happy.

London's cosmopolitan orchestra, the Philharmonia, ended its first American tour at Symphony Hall, Saturday evening, Nov. 19. Next morning, the weather behaving tractably, they all flew home.

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Concerts, Recitals, and Opera Provide Busy Season for Dallas

UNDER the baton of Walter Hendl, who is beginning his seventh season as musical director, the Dallas Symphony opened its season at McFarlin Memorial Auditorium on Nov. 14. Paying homage to the reopening of the Vienna State Opera, the program opened with the Overture to "Fidelio", and the Leonore No. 3. The Southwestern premiere of Martinu's "Fantasies Symphoniques" (Symphony No. 6) proved to be of considerable musical interest.

After intermission, Brahms's Fourth Symphony was heard, and it was apparent that the changes in personnel were of decided benefit to the orchestral tone.

The second subscription concert was held on Nov. 30, with Istvan Nadas, pianist, as soloist. The program opened with the beautifully conceived and performed Overture to Verdi's all but forgotten opera "La Battaglia di Legnano", and concluded with an excellent interpretation of Schubert's Symphony No. 7, in C major. Mr. Nadas played Rachmaninoff's Concerto No. 3, in D minor. It was Mr. Nadas' first appearance with orchestra here, and though not wholly satisfactory, it was commendable.

The third subscription concert was greatly rewarding. The orchestral portions were Moussorgsky's "Night on a Bald Mountain", and Tchaikovsky's "Pathétique" Symphony. Mr. Hendl gave eloquent readings of these scores, and Pietro Scarpini played Prokofiev's Second Concerto, in G minor, Op. 16, with insight.

Milstein Soloist

With Nathan Milstein, violinist, as soloist, the fourth subscription concert drew prolonged cheers for both the soloist and conductor. Hindemith's Suite "Nobilissima Visione" opened the concert. Mr. Milstein played Tchaikovsky's Violin Concerto with a refinement of tone and breadth of style that drew him an ovation. After the intermission, Mr. Hendl chose to repeat Martinu's "Fantasies Symphoniques". It proved to be a work that grows with repeated hearings. To close the concert Mr. Hendl conducted excerpts from Berlioz's "Damnation of Faust" with a magical touch.

Geza Anda was Civic Music's second artist of the season. His fame via his recordings had preceded him, but it is a pleasure to say that he surpassed the most sanguine hopes of his admirers. The program included Beethoven's Sonata, Op. 101; Schumann's "Carnaval", Bartok's Suite, Op. 14; and Brahms's Variations on a Theme of Paganini. Proceeding cautiously in the Beethoven, Mr. Anda more than lived up to his fame with a stunning performance of "Carnaval", and concluded with an unforgettable interpretation of the Brahms.

The Dallas Lyric Theater presented a memorial concert in memory of Margo Jones, the late di-

rector and founder of the city's famous Theater in the Round. The opening number was "In Memoriam Margo", a cantata by six composers residing in Texas. The opening section, from which it derived the name, was a string-quartet movement by Walter Hendl. The other composers represented were Julia Smith, Kent Kennan, Jack Frederick Kilpatrick, Paul Pisk, and Samuel Adler. Special mention is deserved for the solo work of Gloria Brydon and Royce Reaves in the cantata, and in the "Lord Nelson" Mass of Haydn, which followed. The Southwest had their first performance of Carl Orff's "Catulli Carmina". The group and its musical director, Mr. Adler, acquitted themselves with distinction.

Stefan Bardas, pianist, appearing under the auspices of the Dallas Music Teachers Association, opened the musical season on Oct. 3, with the first of seven recitals devoted to the 32 piano sonatas of Beethoven. This herculean task found Mr. Bardas in good form, and the series was a commendable achievement.

Roberta Peters, soprano of the Metropolitan Opera, opened the Civic Music Course to a capacity audience with a recital on Oct. 24. With George Trovillo, playing excellent accompaniments, and Carl Lutes, flutist, Miss Peters delighted her audience with a well-chosen program.

An event of special interest was the first Dallas recital by Lily Pons. Well known through her numerous operatic appearances in Dallas, Miss Pons was greeted by an audience that almost filled the vast State Fair Auditorium. Gowned by Fath, Miss Pons was a delight to both the eye and the ear. The occasion found the diva in excellent vocal estate, and from the opening anonymous French song to the concluding "Bell Song" from Delibes' "Lakmé", Miss Pons's singing and artistry charmed the audience. Wells Hively played several compositions of his own in addition to serving as accompanist.

A Southwestern premiere took place on Oct. 27, when the Dallas Lyric Theater presented Vaughan Williams' "Riders to the Sea", at Scott Hall. The principal roles were taken by Gloria Brydon, Mairian Morrison, Eunice Jacobson, Richard Leatherwood and Sally Hoffman. The score proved to be one of considerable musical interest, and under the careful preparation of Samuel Adler, the musical director, and Robert Glenn, stage director, the one-act opera was a satisfactory addition to the local musical scene. Followed by Puccini's "Gianni Schicchi", with Royce Reaves in the title role, the Dallas Lyric Theater's first production of the season was enthusiastically received by a large audience at Scott Hall. The other principals in "Gianni Schicchi" were Charles May, Rinuccio; Ruth Vilfordi, Lauretta, and Martha Pulliam, Zita.

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John Chapman (Chief Critic New York Daily News) April 1955

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Review of Recorded Music, Sept. 1955

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"She held forth hilariously for a capacity audience. Her satiric expose of the concert world never ceases to be entertaining."

New York Journal American, Nov. 28, 1955

"Miss Russell's ability to keep a large audience constantly entertained and amused is the most prominent feature of a talent, but the whole performance also showed the musical knowledge and versatile musical ability on which her convincing and risible satire is based."

New York Herald Tribune, Nov. 28, 1955

"To hear Anna Russell is to wonder if you were right to pay money for your ticket, knowing, all the time that you would gladly double the amount if necessary."

Paul Mame, Washington Post and Times, Nov. 27, 1955



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